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Editor

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EDITORIAL REFLECTIONS

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PROSPERITY

PROSPERITY is great business. Men work from nine to five to get it and from five to eleven to get rid of it; sometimes the after effects linger from eleven to nine so that the whole day is filled, which is all very good. Norman Angel weighed Prosperity in the balance and found it wanting more prosperity. The Kaiser way-laid it and is growing more sorrowful every day.

Harriman gobbled up a railroad or two and built himself a house. The railroad is still there and the house is still there, and before Harriman died the public made him rich and the railroad made him famous and Rembrandt died poor. An American citizen in the year two thousand eighteen, reading his ancestors' back files of THE AMERICAN ORGANIST, will consult his ancient history in vain for a clue to Harriman—all the while the woman will be Paring and Pilate will be Washing stained hands that never will be clean, and the citizen will know the true prosperity of the Rembrandt.

Rembrandt might have been born in Germany but he wasn't. Bach was born in the territory that unspeakable monster has defiled and so was Wagner, but it did not seem to do them much harm; all the harm that is being done to them is being done by America, England, and France. Germany even claimed a monopoly on Gott, so why be bothered with the fictitious legends that would make us hate two of the greatest souls that ever lived? We need music to-day, so does the world.

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*Clifford Demarest, F.A.G.O.
Warden*

More than it needs us, no matter how badly we treat both it and the world, for the musician, especially the organist, has a mission in the world and a duty to the world; we sometimes forget the mission and ignore the duty. We think only of Prosperity. Too bad.

Prosperity is such a fickle thing. Yesterday we ate steak, wheat, and sugar. Those were the happy days. To-day we hold fine organs in our hands, tolerable choirs, and intolerable music committees,—not mentioning ministers. To-morrow the government, the United States Government, says, Stop that twaddle and go shoot Germans, and there's not a man in all America who doesn't go gladly when America calls. America has the kind of Prosperity that is worth while.

Lynwood Farnam had prosperity. He had the biggest organ and the best organ in all Boston, and that is going some, Boston will tell you; maybe it is. But Farnam is going more than that. He is gone to a training camp somewhere in America in order to deal out absolute death to the intolerable monarchy that had a dual system of dealings,—one for itself, and another for itself when the first no longer served, but both for itself just the same.

There is one kind of Prosperity a man can keep forever and even Germany can't filch. Each had it; Wagner had it; we rely upon the whole-souled spirit of America to see that Germany does not filch even their inalienable prosperity from them after all these years—through thoughtlessness on our part. Germany can steal the art treasures of Belgium. Germany can steal even the natural God-given wealth of Belgium, but let us never see the day when it can corrode and eat as a canker worm all the inimitable glory of the Bach, through its insidious perjuries. Flag-waving won't do. Patriot-

ism is a very present help for German spies when working in America, but patriotism that counts is of the variety that doesn't have to wave flags; that's the kind of patriotism to manifest in America to-day.

P E R S I S T E N C E

PERSISTENCE is another kind of patriotism. The city of Rheims is thankful today for the persistence of the patriotism of the American nation. The American organ world can be thankful. David McK. Williams has been fighting in France this long while. America did not move quickly enough so he went via Canada; others are following so fast we can't keep our Roll up to date. But if we cannot keep an Honor Roll up to date, wouldn't it be a fine thing to be able to keep our prosperity persistently up to date? There are many ways of not doing it. One is to complain at the taxes that fall so heavily upon the music world. Another is to be tolerant with the pro-Germanism within our ranks—musicians by the score have been happy to escape Germany and accept American prosperity. Who can number German musician spies? Not red-hot spies, but just the little pro-German, anti-American, delicate soft-tongued, gentle little ship-sinking, factory-dynamiting, railroad-wrecking, strike-making kind. They are not always to blame. One out of ten million is entirely innocent.

But the Persistence that is going to count for most in America is that Persistence which shall impel the ship-builder to drive more rivets in an hour than he ever drove before, and tell labor-unionism to go hang for the duration of the war; the Persistence that shall drive the farmer to raise more and eat less wheat than ever before in his life; the Patriotism that shall lead the musician to give better

music, work longer hours, pay higher taxes, and eat less food than ever before in his life; how many of this variety of Persistents have we?

The musician's Persistence is of a musicianly kind. It is the kind that has enabled Charles Heinroth to do marvelous things with an organ and yet remain a human being. It is the kind that is enabling Paderewsky to be as great a humanitarian as he is pianist—than which there is no higher tribute.

Tradition—most annoyingly and successfully persistent—says that an organist should treat his instrument with breadth and dignity. Now curiosity is a harmless thing to a cow compared to breadth and dignity to an organ. Breadth and dignity might better become the cow and curiosity the organplayer. Curiosity made,—rather is making—Courboin, Yon, Brigham, and Swinnan. These men were curious. They said, Is tradition so good after all? Did wisdom die with our forefathers? And they all piped out, No. Then they started, each on a different road, to be curious. They started out to discover just what new things the organ—the modern organ—could do. Courboin found some good things (or stole them from the orchestra) and Brigham is another discoverer worth watching. He will spring something on an unsuspecting organ world some day that will set it thinking. Barkis was a good fellow; he was willing for almost anything. Let's emulate him and see what happens.

The modern organ is replete with a wealth almost crying aloud for a discoverer, and the moving picture comes along and we learn a great many new things. Newton persisted after that apple till it fell from sheer exhaustion, and then he discovered a new principle. The organ world is full of ripe apples and the rest of the world is ever so hungry; let us hasten to the rescue.

V I C T O R B A I E R



VICTOR BAIER, Mus. Doc., A. G. O., was born in New York City, entered Trinity Church Choir at the age of eleven, became soloist in 1874, studied advanced music with the late Dr. A. H. Messiter, organist of Old Trinity, and in 1879 organized the first boy choir in Jersey City, at the same time receiving the appointment of Director of Music in Hasbrouck Institute. From 1881 to 1892 he was Director of Public School music in Jersey City; organized the Schubert Glee Club (male voices) in 1889 and was its Conductor until 1901; 1892 to 1895, conductor of the Sing Sing Choral Society; 1890, organized and conducted the Melopoia Society (ladies' voices) of Jersey City. In 1884 he became Assistant Organist of Old Trinity, succeeding Mr. Messiter as organist and choirmaster in 1897. St. Stephen's College, Annandale, N. Y., conferred upon him the Mus. Doc. degree in 1910.

Dr. Baier typifies the organist-choirmaster at his best. He refrains from concertizing and teaching, engaging in no activities other than the work of Trinity Church Choir. It is true of course that his treasurership of the American Guild of Organists demands constant attention and has grown under his care to proportions and business-like principles unheard of in professional organizations, but nevertheless Dr. Baier is ideally an organist-choirmaster. His choir daily rehearses under his personal direction and his boys receive individual lessons from Dr. Baier himself, in spite of the fact that Trinity is one of the few churches in America able to maintain an Assistant Organist of the standing and ability of Mr. Moritz E. Schwarz, Dr. Baier's assistant.

As a business man Dr. Baier would have made as great a success as he has a professional; witness his activities in

behalf of the Guild treasurership. One of the greatest defects of the professional musician is his lack of business intelligence, which we have been too prone to excuse under the head of the "artistic temperament" when it should have been soundly condemned under the head of laziness where it belongs. The one detail of his activities of which Dr. Baier would probably resent criticism most keenly is that of his practice of attending to business matters with the despatch and courtesy due them. This very commendable habit was not easily understood when he first devoted his time to the Guild treasury it is commented upon with profound gratitude now.

As a man, Dr. Baier is kindly, courteous, and above all insistent upon a proper regard for the right as such. Favoritism and easy-going are nowhere in his neighborhood. Things are right or they are wrong; men merit consideration or they do not: there is no middle ground with Dr. Baier. Possibly his disinterestedness in weighing men and things may give an impression of indifference to the human element, but it is a false impression and one entirely foreign to the sterling character of the man. His music at Old Trinity is on as lofty a plane as his character, which is an equally high tribute—and well deserved—to both.

Old Trinity may be said to represent the stability of that religious institution we call The Church. Situated in the heart of oldest New York it watches as a sentinel over the wealth and commerce of the American nation. Situated, as it is historically, at the fountain-head of religious life in America, it stands jealous guard over the moral equanimity of the nation. And Dr. Victor Baier, organist and choirmaster of Old Trinity, fulfills equally well with the Church he serves his own particular mission—that of exemplifying church music at its highest.

TRINITY CHURCH—NEW YORK



OLD TRINITY, that's enough. No man need be told in what City it is found. None need ask what street or avenue it graces or down which thoroughfare it watches with sentinel eye, for Old Trinity is as much a part of these United States of America as the Declaration of Independence or the Emancipation Proclamation. In fact, before any of these things were, Old Trinity was, and if German kulture can be exterminated and stayed in its thirst for the destruction of all that humanity holds dear, Old Trinity will continue to be as long as America loves Liberty, Equity, and Justice—which will be forever and ever.

New Amsterdam consisted of thirty log houses on the North River in 1626; religious services were held in a barn. But a church was built six years later, tumbled to pieces in 1642, and was in turn replaced by a stone structure; surely stone would not crumble. In 1664 New Amsterdam died and New York was born; services were held for a population of fifteen hundred souls under military supervision by a military chaplain, but in 1679, on May 6th, a Charter was signed, and Trinity Church was born. By an Act of 1693, Trinity Church acquired the right to establish Chapels and to-day probably no other Church in America can boast of ten Chapels with more than ten thousand communicants. March 13, 1698 opened Trinity's first edifice. 1776 destroyed it by fire, 1778 rebuilt it, 1839 pulled it down and began the present structure which 1846 completed.

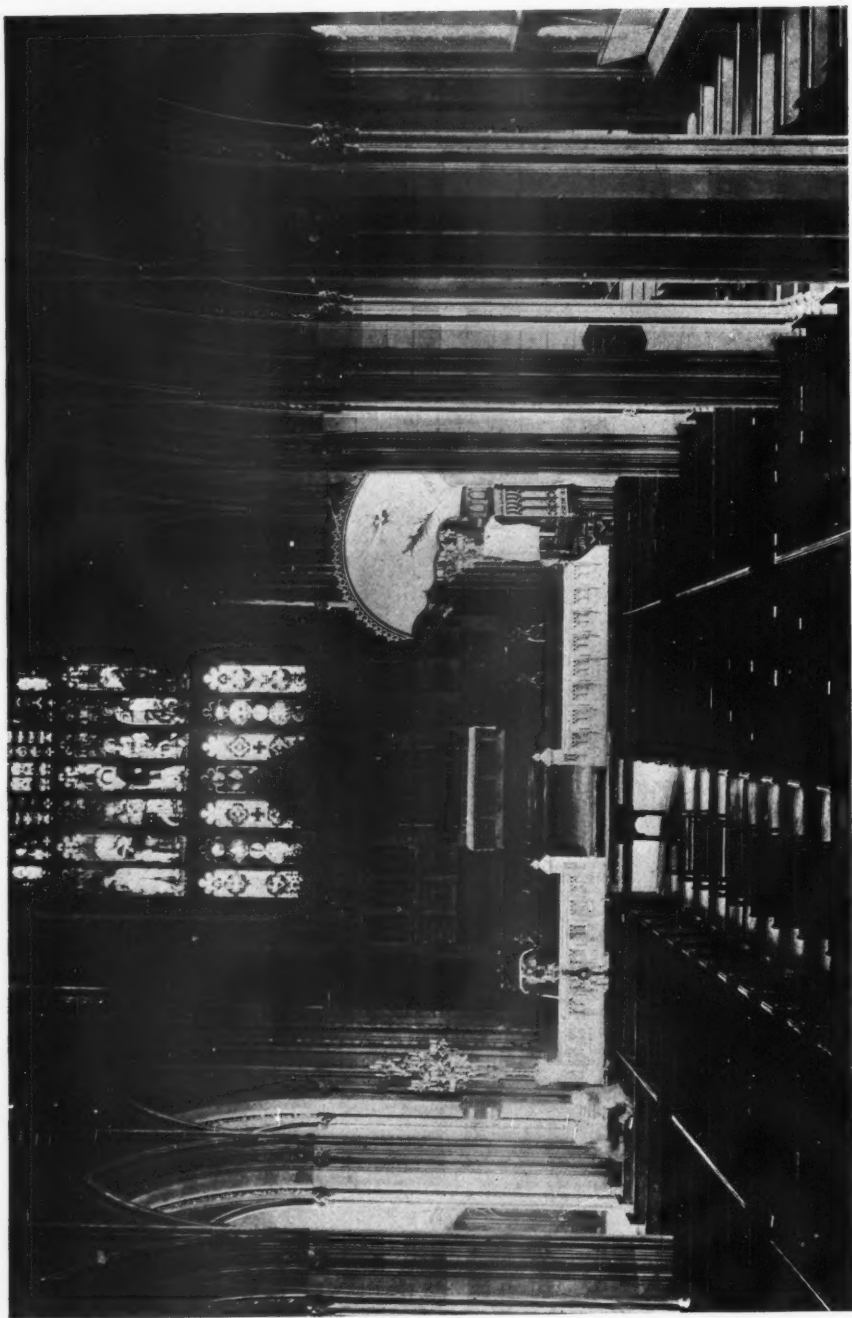
The first organ was brought to America for the King's Chapel, Boston, in 1713. The second organ was imported for St. Nicholas Collegiate Church, New York's oldest church institution, in 1727, but it took Old Trinity to do the American thing in 1741 when it purchased its own made-in-America organ from Philadelphia; 26 registers, no pedal, but all American. The second instrument was purchased in England in 1764, and the third, 1791, contained 19 registers. The present instrument was built in 1846. It was to have cost \$6,300.00 but, like all good organs, cost much more when com-

pleted, and finally reached the neat total of \$10,501.72. It had one pedal register.

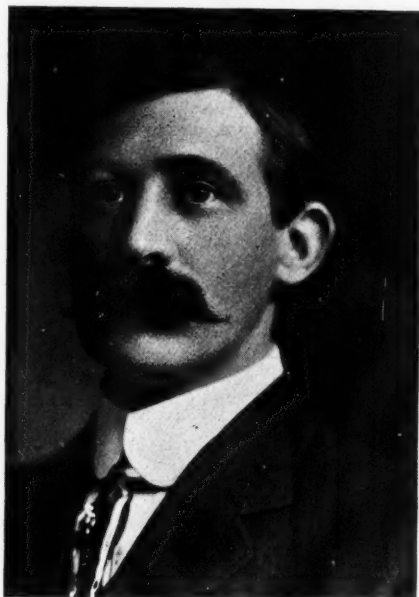
The console of this organ (and also the interior view) is reproduced through the courtesy of Captain Arthur F. Halpin. This console was destroyed when the new one was built in 1907. The new console retains the various manual compasses, and is located with the instrument in the Gallery. It was enlarged in 1901 and a third manual added in 1916 so that to-day it numbers about twenty-five registers. The organist-choirmaster, Dr. Baier, presides at this instrument during services; Mr. Moritz E. Schwarz, Assistant Organist, presides at the Gallery organ.

Trinity's musical history affords much interesting data. Mr. Eldridge received 5 pounds for teaching the children to sing in 1741, and in the same year John Clem was appointed organist. But difficulties always present themselves in every well-ordered parish and Trinity wrote to London in 1743 to "procure for the Church a Good Sober Organist; but not to exceed forty pounds." Undoubtedly only such a one could live on forty pounds, and John Rice, appointee, was undoubtedly a good, sober church organist. 1752 brought William Tuckey as organist. 1761 saw "boys" instead of "children" in the choir, and also gave Thomas Harrison 72 pounds salary, which 1764 promptly raised, like a good year should, to 100 pounds for James Leadbetter. But a John Rice returned in 1765 and received 120 pounds, including the care of the organ; this was too much, so 80 pounds sufficed for 1769, which was further reduced to 50 pounds upon the reappointment of John Rice. Something having happened in the mean time to displace him. And then a succession of organists: William Muller 1795, Charles Wilson 1804, Peter Erben 1820.

In 1838 the vestry ordered a choir-master and a school of music and in 1846 Edward Hodges of Bristol, England, was appointed with a salary of \$500.00 and a choir appropriation of \$1,500.00. The first Choral Service was celebrated with men and women in the choir in 1852, while in 1858 Henry Steven Cutler had a choir of two ladies, ten boys, and seven



men, from which the ladies were eliminated in 1859, never to return. W. A. M. Diller was organist in 1865 and Dr. A. H. Messiter in 1866. Dr. Messiter brings Trinity Choir and Trinity music up to modern days and modern views so that in 1870 an orchestra was used for the first time. In 1884 Dr. Victor Baier was appointed Assistant Organist, becoming Organist and Choirmaster in 1897, while Moritz C. Schwarz became his Assistant in 1904.

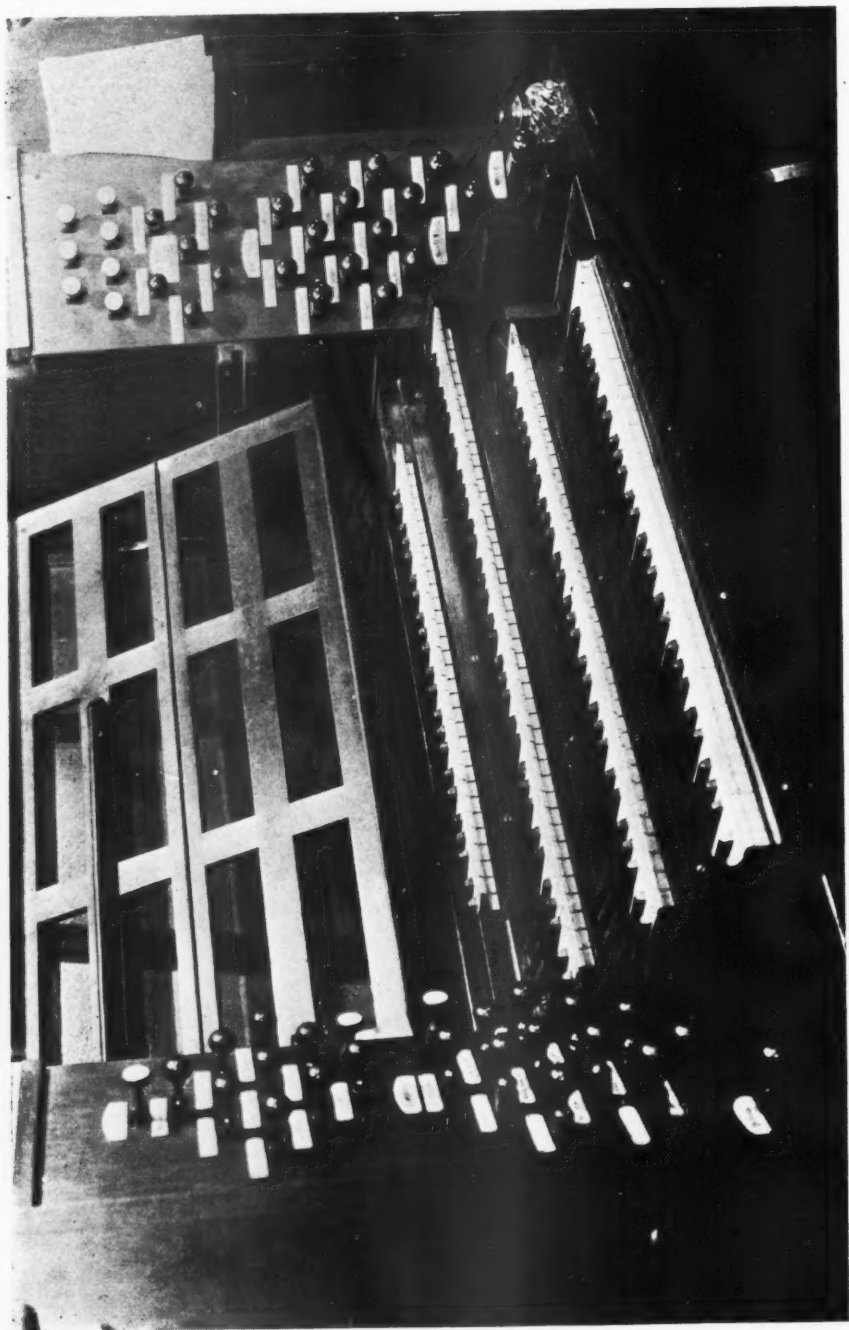


Moritz E. Schwarz, was born in New York City and received his education there, graduated from the New York College of Music in 1889 and was appointed Assistant Organist of Trinity Church, July 1, 1904. In 1910 he became Director of Music for the Public Schools of Jersey City. At Old Trinity he usually plays the organ numbers from the Gallery organ, and gives Recitals every Wednesday afternoon, occasionally drawing upon visiting recitalists for these

occasions. It is extremely rare for a Church to maintain the services of an Assistant Organist of Mr. Schwarz's musicianship and his Wednesday Recitals are a source of refreshment to the thousands of business men who make it a practice to take advantage of them during the season. Mr. Schwarz's published compositions include three piano pieces in danse form, four secular part-songs, seven anthems, a Benedictus, Te Deum, and three Communion Services.

The present music of Trinity Church is highly interesting, developed along classic lines and appropriately characteristic of the spirit of Old Trinity. The choir numbers twenty-two boys and fourteen men; rehearsals are held daily excepting Saturday, and the Choir spends the entire Sunday from eleven A. M. to five P. M., taking dinner in the Choir Building, which also, by the way, is used as Headquarters Office of the American Guild of Organists, through the courtesy of The Rev. William T. Manning, S. T. D., Rector of Old Trinity, and Chaplain of the Guild.

The down-town district in which Trinity is located is almost totally given to business interests so that the congregations are largely drawn from upper Manhattan and from visitors to whom Old Trinity is a chief object of interest in the American Metropolis. The architectural beauty and significance of the building furnishes a never ending source of study and interest. Its Church Yard is possibly the only space in lower Manhattan not given over to buildings of innumerable floors and myriads of human inhabitants engaged in transacting some of the most colossal business the modern world ever sees; each inch of that space could be transformed into the most productive capital were it transferred to the living instead of reserved for the memory of the dead. It is a famous old Church Yard whose markers record a history dating back to years so remote that the very stones seem unable to longer retain the tracing. Extremely rare are the occasions to-day when it is opened for interment.



TRINITY CHURCH—NEW YORK

* * *

Regs.: P 4.G 12.S 11.C 6.O 7.T 40
Pipes: P 128. G 1168. S 949. C 438. O 427. T 3110
Couplers 16. Pistons (Dual) 10. Pedals 11.

Pedals:

F. and P. for each manual.

Full organ and 8' couplers.

Reversibles: G 8' to P. G 16' to P.

Compass: Solo CC to c4. Great, Swell, and Choir CCC to c4.

P E D A L 4 R E G. 1 2 8 P I P E S

1	16	Dulciana	.	.	.	.	.	p	32
2	..	Serpent	.	.	.	.	.	mf	32
3	..	Diapason	.	.	.	.	.	f	32
4	32	Diapason	.	.	.	.	.	mf	32

G R E A T 1 2 R. 1 1 6 8 P.

5	8	Stopped Diapason	.	.	.	.	.	p	73
6	..	Diapason	.	.	.	.	.	mf	73
7	..	Diapason	.	.	.	.	.	f	73
8	4	Flute	.	.	.	.	.	p	73
9	..	Principal	.	.	.	.	.	mf	73
10	..	Principal	.	.	.	.	.	f	73
11	2	Fifteenth	.	.	.	.	.	mf	73
12	2 $\frac{3}{4}$	Twelfth	.	.	.	.	.	mp	73
13	III	Mixture	.	.	.	.	.	mp	219
14	III	Sesquialtra	.	.	.	.	.	mf	219
15	8	Trumpet	.	.	.	.	.	f	73
16	4	Clarion	.	.	.	.	.	f	73

S W E L L 1 1 R. 9 4 9 P.

17	8	Dulciana	.	.	.	.	.	p	61
18	..	St. Diapason	.	.	.	.	.	p	61
19	..	Diapason	.	.	.	.	.	f	73
20	4	Principal	.	.	.	.	.	mf	73
21	V	Cornet	.	.	.	.	.	mp	365
22	16	Double St. Diapason	.	.	.	.	.	p	73
23	16	Dulciana Bass	.	.	.	.	.	p	12
24	..	Serpent Bass	.	.	.	.	.	p	12
25	8	Vox Humana	.	.	.	.	.	p	73
26	..	Oboe	.	.	.	.	.	mp	73
27	..	Trumpet	.	.	.	.	.	f	73
28	..	Tremolo	.	.	.	.	.	..	..

C H O I R 6 R. 4 3 8 P.

28	8	Dulciana	.	.	.	.	.	p	73
29	..	St. Diapason	.	.	.	.	.	p	73
30	4	Flute	.	.	.	.	.	p	73
31	..	Principal	.	.	.	.	.	f	73
32	2	Fifteenth	.	.	.	.	.	p	73
33	8	Clarinet	.	.	.	.	.	mf	73

S O L O 7 R. 4 2 7 P.

34	8	Melodia	.	.	.	.	.	p	61
35	..	Horn Diapason	.	.	.	.	.	mf	61
36	..	Gamba	.	.	.	.	.	f	61
37	4	Harmonic Flute	.	.	.	.	.	mf	61
38	16	Double Diapason	.	.	.	.	.	mf	61
39	8	Cornopean	.	.	.	.	.	f	61
40	4	Clarion	.	.	.	.	.	f	61

C O U P L E R S 16

	Pedal	Great	Swell	Choir
4	..	S	S	S
8	G S C O	S C O	..	S
16	G	S C O	S	..

A C C E S S O R I E S

Pistons (Dual): G 3, S 3, C 2, O 2.

Coupler Combinations: All 8'. 4 and 16 off.

Crescendos: Swell. Reg.

As though by the hand of destiny Old Trinity finds itself placed on the worlds most famous and most densely crowded thoroughfare, pointing, skyward with its sublimely beautiful and stately pinnacle as if in perpetual meditation of that divinity that "shapes our ends, rough-hew them as we will," and has placed it, a silent observer—but by no means an impotent counsellor—at the head of that narrow, gold-paved, roadway whose very name has become the household word of American commerce. There is only one Wall Street, and only one Old Trinity. Through centuries yet to come may Old Trinity stand, as erect, unbending and stately in the religious atmosphere it sheds about it, as in the architectural dignity and beauty of its upward reaching pinnacle.

REPRESENTATIVE SERVICE LISTS

MailyToccata Dm
SpohrIntroit
MoirCommunion Service D
Gaul "Thus saith the Lord"
HandelFixed is His everlasting

CalkinPrelude Bm
StanfordMagnificat, Nunc Dim.
Manney "I heard a great voice"
MatthewsFinale

GuilmantMeditation A
Macfarren "Sing unto the Lord"
SteaneCommunion Service D
Goss "The Lord is my strength"
FaulkesMarch F

StrangChoeur Celeste
Steggall Cantate Dom., Deus Miser.
Morgan "Open me the gates"

FaulkesPrayer
Selby "I will magnify"
SelbyCommunion Service A
Tours "God hath appointed"
KinderJubilate Amen

ORGAN BUILDING VIEWS

N O R M A N J A C O B S E N

WITH HOOK & HASTINGS

AS the majority of organists do not have an opportunity of visiting organ factories, it will be interesting and instructive to visit in spirit the Hook & Hastings factory, and learn in a general way the problems the organ builder has to solve and the course of construction from the time the organ contract is received.

LAYING THE FOUNDATIONS

THE first process is that of planning the arrangement and laying out the organ on paper in the designing room. The designer must not only have a thorough knowledge of every part of an instrument, but he must also be an acoustician. When making a survey of the building into which the organ is to be placed, or when studying the architect's plans, he must be able to appreciate its acoustic properties. In the hands of a designer of skill and judgment an order can be constructed and adapted to almost any location.

After the working plans are completed they are sent to the various departments and the work upon the many parts commenced. The lumber is first seasoned for several years by being exposed to the sun and air. After it is properly seasoned it is taken to an immense dry kiln and subjected to the drying process under artificial heat; starting first at a warm temperature the heat is gradually increased till it reaches a temperature of about 170 degrees. If the lumber should not be properly seasoned and an attempt made to dry the stock too quickly with artificial heat the result would be disastrous; the boards would in the course of time split and "check." When the lumber is ready for use it is stacked near the mill room, and as the orders come from the various departments the men mill the stock to approximate dimensions, accordingly.

The first process in assembling is the erection of the organ frame. This con-

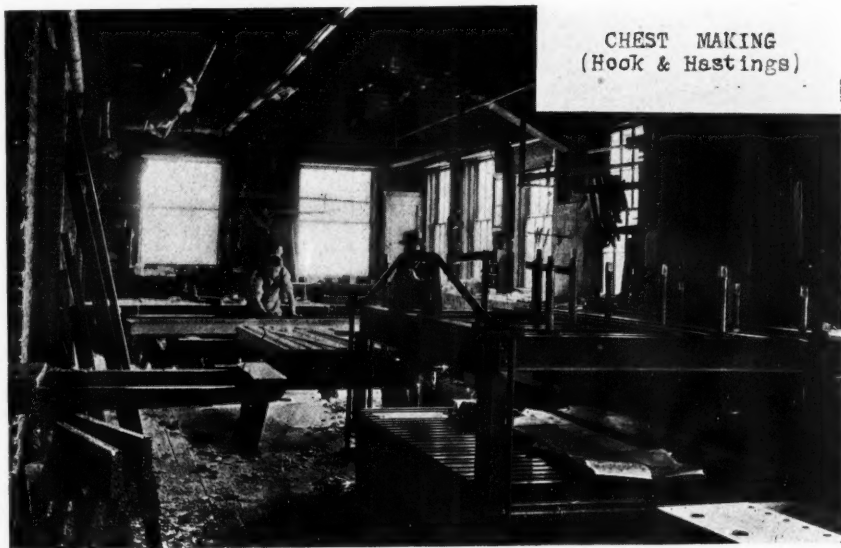
sists of heavy supporting posts, girts, and braces. The frame must be strongly constructed in order to withstand great strain. The stock is apportioned according to the weight (chests, pipes, etc.) it is to carry. This varies from one to many tons.

WIND CHESTS

THE next work in order of construction is the making and assembling of wind chests. An illustration of the chest room is shown. The immense steel press to the right of picture was designed especially for this department. Not only is it possible to get from this a tremendous pressure for gluing together the stock, but by means of adjustable screws the pressure can be distributed uniformly. In this chest department there is also a large vat especially made to receive the various channel boards and parts to be thoroughly immersed in a waterproof protecting solution. By immersing in this way all the pores of the wood are sealed and parts reached that would be impossible to get with a brush. The wind chests must be perfect in design and properly constructed. A faulty chest would prevent an otherwise perfect organ from ever becoming a success. Hook & Hastings Co. use what is known as the "multi" wind chest. Each stop has a separate wind chamber, the wind in each being controlled independently of that in any other stop chamber. All valves and valve chambers are apportioned to give the proper wind supply to each pipe whether the pipe is 12 inches or $\frac{1}{2}$ inch in diameter. To prevent dust lodging on the valves they make these of the vartical type, and every port has its specially designed dust pocket. Ciphers are thus avoided. The chests are carefully dovetailed at the corners and dividing bars are set into the ends of the chests. They must be extra stout in order to withstand the weight of the many pipes resting on the sound boards. This load must be carried without the chest sagging in any way; sagging would disturb the inner workings.



HOOK & HASTINGS
ORGAN FACTORY



CHEST MAKING
(Hook & Hastings)

S W E L L C H A M B E R S

THE department next in order is that where the swell boxes are made. Unless these are part of the church construction (concrete, brick, or hollow tile) they are made with double walls and patented sound insulator between. The folds are laminated to prevent warping and are set on metal bearings to eliminate friction. Each fold has a felted sealing batten. Through this construction the tonal flexibility is greatly increased, and a wonderful range of expression is obtained. The swell boxes should be ample in size, as it has been found from experience that large boxes are much more effective than small ones.

W I N D R E S E R V O I R S

THE wind reservoirs are next in order. These must be of thick stock, dove-tailed at the corners, and double-leathered to better withstand the function they perform as air compressors. They are placed close to the chest divisions to which they belong; springs are adjusted on them to regulate the wind pressure as desired. The wind conveyors from the reservoirs to the chests are short and are of galvanized iron made of large size. With this arrangement an absolutely steady flow of wind is guaranteed. In the old style organ this was not assured, because it was then usually the custom to use but one bellows for all chests, and the wind conveyors in many cases were extra long and with several bends. Then again these conveyors were of wood and rectangular in form, caused by friction of wind.

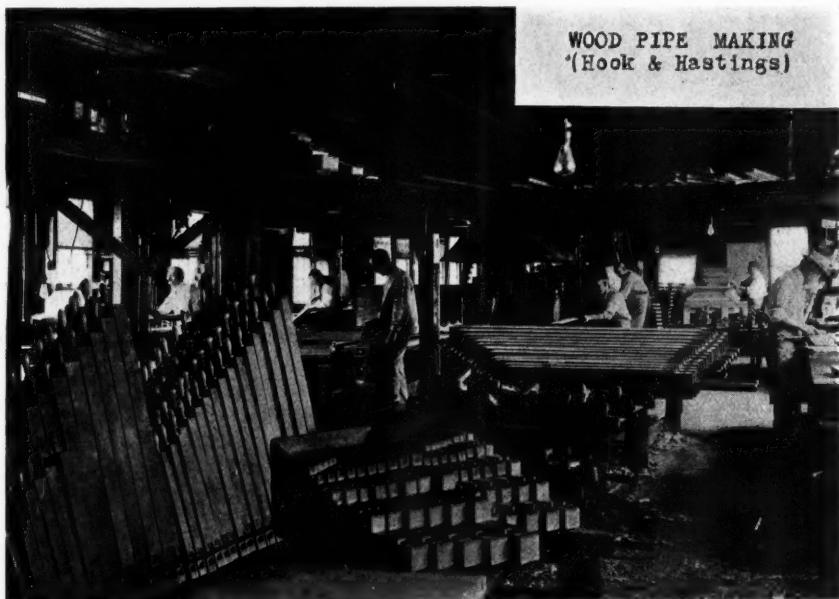
P I P E - M A K I N G

WE next come to the making of wood pipes. These are made of well-seasoned stock and uniformly graduated in thickness throughout the entire compass. They must be strongly made; this is especially necessary for those pipes which have bungs in the tops for tuning. As these bungs must fit the inside of the pipes very neatly there is a considerable strain on the walls of the pipes when the bungs are driven downward to tune, and if the walls are not made to stand

this pressure the joints would be forced open.

As an added protection all of the larger pipes are "tongued and grooved." The inner walls of the wood pipes are glue-sized, not only to act as a protection against atmospheric changes, but to make the surface smooth; a purer tone is the result. A picture is shown of the wood pipe department. The first man on the right has been with the company fifty-five years, which have been continuous, except for four years at the front during the Civil War. He served his apprenticeship under his father, who was with the concern in the early days. He is wonderfully skillful and has full charge of making wood pipes; the assistants work under his guidance. The first man from the left in same picture has charge of the "setting," or placing, of all pipes on the sound boards. He has seen thirty-five years service with the company. In the performance of his duties he must see that each pipe is properly racked in position to assure its remaining undisturbed. Not only must every pipe stand perfectly true over the wind port, but it must be so placed that each will have its proper speaking room. This is very important.

We now pass to the metal shop. A picture of one end of this room is shown. Two men standing at the long bench in front of the brick oven are casting metal. In explanation it may be said that the tin and lead arrive at the factory in the form of "pigs." These are put into the huge pot, subjected to a temperature of 650 degrees and melted into a molten mass. This is then poured into a sliding trough which is moved laterally over the linen-covered surface of the casting bench. The result is a sheet of metal 17 feet long and 2 feet 6 inches in width. The trough has an attachment which can be adjusted to give the thickness of metal desired. The metal is graduated in thickness throughout the compass, and the composition varies from 33 per cent. tin and 67 per cent. lead, to 90 per cent. tin and 10 per cent. lead. The Diapasons are usually made of the former, with thick walls and large scales to assist in



WOOD PIPE MAKING
(Hook & Hastings)



METAL PIPE MAKING
(Hook & Hastings)

obtaining a foundation tone of grandeur and solidity. For the slim scale stops, such as String Celeste, Muted Viole, Vox Angelica, etc., the results are obtained when the composition of metal is high in tin, ranging up to 90 per cent. The finest rolled zinc is used for all the larger bass pipes, and in spite of the extremely high price of this metal since the beginning of the war, no substitute metal has here been used in its place. The metal department contains thousands of scales, patterns, and mandrels, the latter ranging from 14 inches in diameter to $\frac{1}{4}$ inch. The scales and patterns have been perfected to an absolute nicety as found best from long experience to give perfect results. The first process in pipe making is to cut from the sheets the various sizes of metal according to the scales. These are then rolled on a mandrel to the shape of a cylinder, and are soldered at the seam. The foot of the pipe is rolled on a mandrel of conical shape. The languid (plate between body and foot) is fastened into place, and the upper and lower lip properly shaped before the foot is soldered to the body.

T H E A C T I O N

FROM here we pass to one of the action rooms. While organ construction, schemes, voicing, etc., have been revolutionized in late years, no department has undergone such marked departures in every detail as the action. The old style mechanical action with its very limited possibilities was eliminated many years ago when tubular and electric systems were introduced. In the picture of this department are shown men who have been engaged in this work over twenty years, dating back to the time when mechanical action was the standard, and they have developed with the tubular and electric actions from the time when these were in their infancy. This department has a testing laboratory and every new device is subjected by the master mechanic to a severe test before being introduced in any organ. In this room the magnets, the poles of which are of the softest Norway iron, to insure their remaining permanent magnets. The

armatures are of the floating style, and have an adjustable attachment which admit of the armature being regulated to an absolute working motion, greatly assisting in the uniformity of repetition from the keyboard. The contacts are all made and assembled in this department, and have a very important function to perform. Hook & Hastings Co. have always used platinum for their contacts, it having been found by the electrical engineers to be the best possible material for the purpose, as it is not only a perfect medium for electricity, but is also wear-proof, and is not affected by heat or atmospheric changes. The contacts are of the "rubbing style," making it impossible for dust to lodge between the points. It is in this department that the numerous ingenious mechanical appliances are devised. These scientific achievements make it possible for organists to obtain effects heretofore impossible. It is only necessary for the organist to touch a piston, a tablet, or a Full Organ toe stud, or to move a Crescendo pedal or other accessory, in order for the electric impulse to be instantly conveyed to the many appliances within the organ which at once respond to his wishes. The introduction of modern mechanism has produced an organ with greatly increased resources over its prototype.

V O I C I N G

WE next pass to a voicing room. This is presided over by the Chief Voicer who has been associated with the art for 38 years. He is seen standing at the voicing machine in the picture. He has assistants under him, and there is also another voicing room where the wood pipes are treated. The voicing room in the picture is used exclusively for reeds and metal flue pipes. A successful voicer must be a master of the art and have lofty ideals in artistic construction and tonal development. He must also be well versed in physics and acoustics. After the contract is received, the requirements of the particular church into which the organ is to be placed are carefully studied by the Supervising Designer, who, in conjunction with the chief

ACTION MAKING
(Hook & Hastings)



VOICING DEPARTMENT
(Hook & Hastings)



voicer, determines the proper apportionment of scales for the pipes which are then made accordingly. In this way a perfectly balanced organ is assured. The scales of pipes vary according to the size and conditions of the auditorium. In all cases, the space, position, surroundings, and what will be required of the organ, must be considered to properly determine the tonal value of each individual stop to meet the required conditions. The voicer must not only preserve faithfully the distinct characteristic of each individual stop, but must also devote equal attention to the proper blending and the complete co-ordination of the finished whole, which should be so perfectly balanced that an enduring artistic creation is assured. Higher wind pressures are used for the pipes than formerly, but conservative builders do not believe in going to extremes. Extremely high pressures have a tendency to develop the upper partials in the foundation stops and also cause "windiness" in the pipes, destroying the natural over-tones responsible for the ring and carrying power of the true Diapason. It is the aim of the voicers to retain the solid fundamental harmonics for stops of the foundation tone. In this way dignity and grandeur are preserved, and the full value of the tone will carry to every part of the auditorium. This cannot be claimed of a forced tone. The voicing of the strings with the modern treatment varies considerably from the old style strings which were rather colorless. The modern ones add grip and bite to the tone, and yet voicers should not go to extremes, but always keep in mind the combining of these stops with the other tones, without undesirable cutting through and predominance of the former.

The roller beards, or bridges, used between the ears of the pipes in the string family are considerably larger in diameter than formerly used, and assist greatly in getting more prompt speech; the under-nicking aids in the elimination of the "spitting" which formerly bothered organ builders. The beard helps to add firmness to the wind sheet imping-

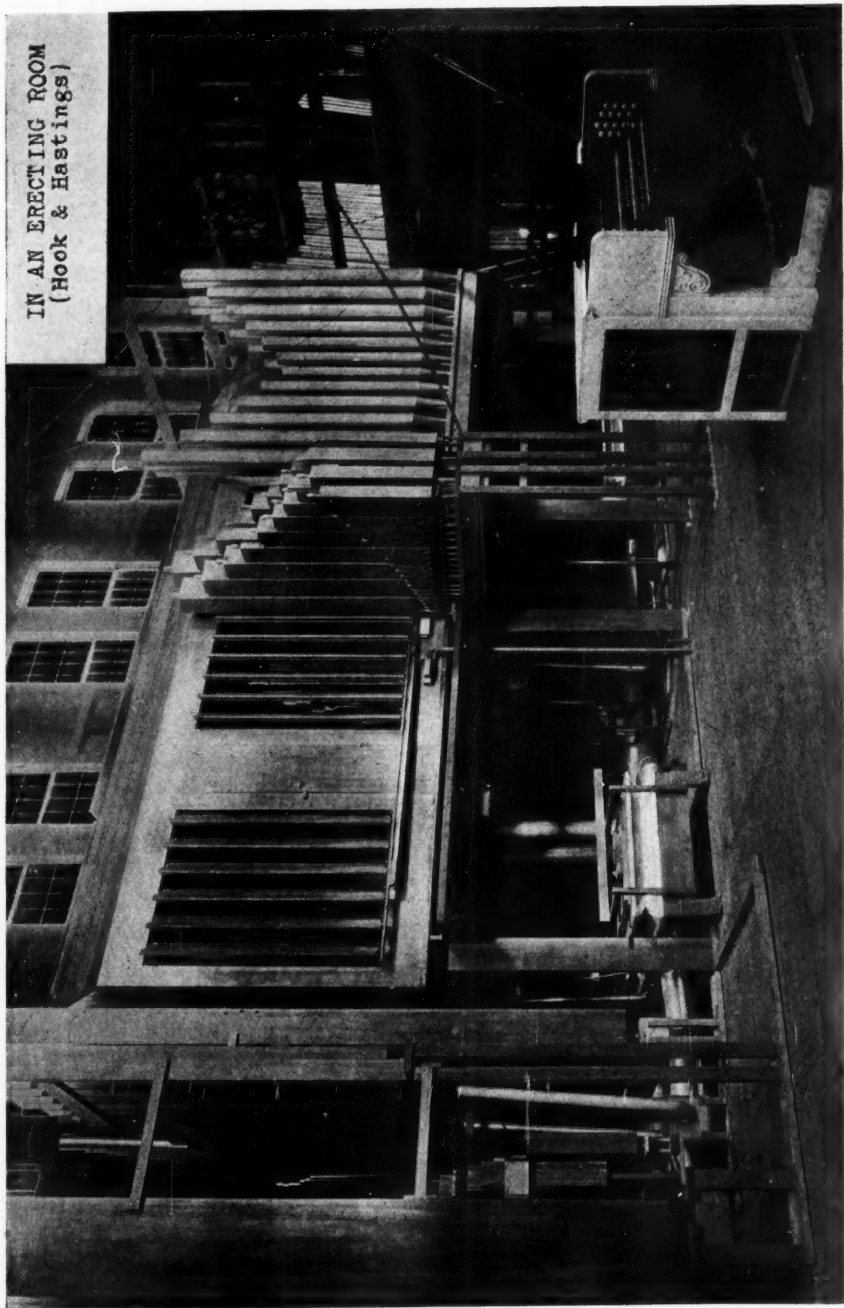
ing on the upper lip, and also to intercept the indraft of air, all of which makes for a more incisive and keen string quality. In the modern treatment of reeds, the apertures of the eschallots are much smaller than formerly and the vibrating tongues more tapering, wider and heavier. The pocket style of eschallot is now generally used. The voicers must be very skillful in the proper curve given to the tongue, as the tonal result depends greatly upon this. They must also so shape the tongues that buzzing and rattling are avoided. The aim now in voicing reeds is to obtain smoothness and richness. The old style reed was quite brassy and blatant. To assist the voicers in obtaining resonance and purity of tone the chest are so designed as to give elasticity in the wind delivery at the foot of the pipe. If the delivery is too direct a certain harshness of tone results, and so the channels leading to the pipes must be so designed that there is buoyancy to the wind delivery—the importance of this cannot be overestimated in achieving an harmonious tonal blend.

C A S E D E S I G N I N G

WE will now pass to the case and console department. The organ case is designed to correspond with the style of the church; special attention is given to the matter of design to ensure harmony and consistency. The case of console is not made in advance of receiving the contract, but this too is designed to be in keeping with the church surroundings. The aim is to furnish a most logical console and one in which the organist can manipulate couplers, stops, combinations with celerity in order to give maximum opportunity for coloring and phrasing.

One of the last branches in order of completion is the decorating of the display pipes. In the old style instrument it was customary to use an elaborate scheme. Colors of many shades were the custom, ornamented with a considerable amount of figured work. The modern feeling in designing is more for simplicity, and nearly all of the display

IN AN ERECTING ROOM
(Hook & Hastings)



pipes to-day are of the plain gold finish. This will harmonize with any color scheme that might be used in the church, and assists in giving a rich, dignified appearance to the organ façade. No bronze is used in this factory for the decoration of the pipes. Many examples of bronze treatment of display pipes may be seen in various organs but a comparison is convincing of the merits of the gold finish. Bronze does not have the beautiful lustre that is found in the "gold finish" and has not its lasting qualities. It darkens with age, and in many cases shows a streaked appearance after a few months.

F I N I S H I N G

As we pass into the finishing department we will find this isolated from the rest of the factory, away from dust and dirt. Special provision is made to prevent dust settling on the parts that are being varnished. The interiors of all desks are mahoganyed. The work is "stocked" up with five coats of varnish, and then rubbed to a piano finish. Not only does this make a very durable finish but it helps to give the console a rich appearance. The exterior of the console and of the organ case is finished to match the interior woodwork of the church into which the instrument is to be placed.

The picture of an organ interior erected in the setting-up hall shows the final stage of work at the factory. From this, one can appreciate how access can be easily obtained to all parts, and how a person can very comfortably walk under the various manual chests. In this factory it is always planned to erect every instrument in the setting-up hall, putting in pipes complete, in order that the finished product can be subjected to exacting tests.

The business is of such ample volume that the work is systematized under the direction of various experts, each proficient in his own department, thus securing the most perfect execution. None but the most skillful workmen are employed, and the ingenuity of every man is encouraged in a constant endeavor

to advance the standard of the organ builder's Art.

NOTE.—In the year 1827 Elias Hook, who had studied organ building with William M. Goodrich, one of the earliest builders of New England, began the construction of organs in Salem, Mass., with his brother George. Soon after the two brothers established themselves in Boston as E. & G. G. Hook. In 1865 Francis H. Hastings became engaged with them and ten years later was admitted as a partner. Later the name of the firm was changed to E. & G. G. Hook & Hastings, and in 1880, after the death of George G. Hook, it was again changed to Hook & Hastings. The next year Elias Hook died, and in 1893 a corporation was formed, known as Hook & Hastings Company, to continue the large and growing business. Mr. Hastings passed away in 1916 at the age of seventy-nine, after sixty years' devotion to the Art. He retained control of the business until shortly before his death, although for several years previous he had gradually transferred his managerial duties to the younger and able lieutenants with whom he had surrounded himself. At Mr. Hastings' death the full management of the business passed into the hands of Arthur L. Coburn, President; Norman Jacobsen, Vice-President and Supervising Designer, and Alfred R. Pratt, Secretary and Superintendent, associates of Mr. Hastings for about twenty years. These officials, while treasuring the rich traditions of their house with its ninety-one years of continuous service, uninterrupted by any financial trouble, are progressive and constantly alert to devise improvements in organ mechanism and voicing.

NOTE.—The photograph of Trinity Church was especially made for THE AMERICAN ORGANIST by the International Film Service, Inc. The building on the left margin is Trinity Building; the immense structure in the background is the new Equitable Building, replacing the one destroyed by the famous fire some five years ago; the pyramid capped building is the Bankers Trust. The photo was taken from the southwest corner of Trinity at a time when the streets were deserted, but at the right moment to catch a stepless, side-door trolley going up Broadway. Wall Street is plainly in view at the head of the trolley and to its right. The General Office of the American Guild of Organists (not shown) is across the roadway from the rear of Old Trinity.

PISTONS INTERCHANGEABLE

H O P E L E R O Y B A U M G A R T N E R

IF there is a builder who has solved the problem of a perfected Dual system, in which the combinations can be set from the key-desk by means of the stops themselves instead of through the agency of electric switches in some far remote or less remote position, I have not had the good fortune to see one of his instruments. The fact is that the greater number of Dual system instruments, including the largest and most important, require the player to walk away from the console to a distant switchboard every time he wishes to alter the setting of any piston. A few recent instruments provide electric switches in trays concealed in the console, which may be drawn out readily enough in private practice, but which are practically inaccessible during a recital or service, while another plan adopted a few years ago by a builder who has since retired from the business provided a maze of tiny switches in the form of duplicate knobs on the face of the console. One glance at the latter type of console would be sufficient to reveal its unwieldiness, however satisfactory the operation of the combinations themselves might be. In all of these plans the persistence of the electric switch idea stands out conspicuously, so much so that we have come to regard some form of switchboard as indispensable to the Dual system.

For some time, however, thoughtful organists who favor the Dual system have been asking if there is any valid reason why we should not have a console in which the Dual combinations could be prepared by the simple act of moving the stops to the desired positions, as is done in all of the most improved types of Absolute combinations. Having a somewhat mechanical turn of mind, and being interested in the problem from the player's point of view, the writer has worked out a solution which is hereby submitted for the serious consideration of forward-looking builders and organists. The conditions of the problem may be stated thus:

1. Each stop-knob must serve two

purposes: (a) the drawing of the proper register in the usual manner and (b) the preparing of the register in any desired position in each of the combinations of which it may be a part.

2. The pistons or pedals must control the registers without moving the knobs.

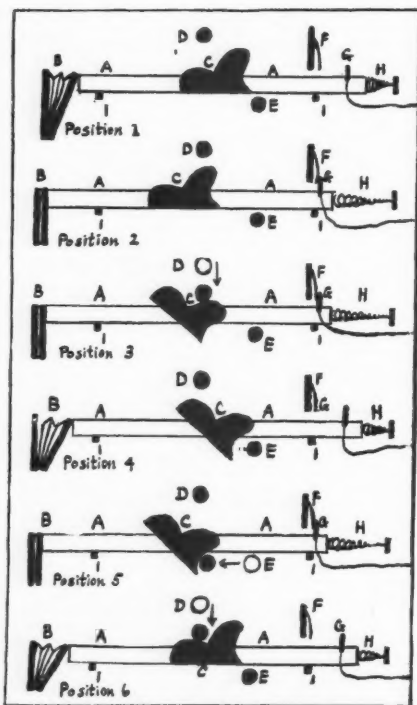
3. Provision must be made for the use of the pistons both as "augmenting" and as "cancelling" devices.

Investigation of the following description and the accompanying drawings will demonstrate the practicability of building a system to meet these requirements.

T H E M E C H A N I S M

ATTENTION is directed first to the stop action, which should consist of the following parts for each and every stop, coupler, tremolo and stop separation: (1) a stop-knob or stop-key of any form in any position in the console; (2) an electric contact, attached directly to stop device; (3) a wire from the contact to a magnet and pneumatic (or solenoid) in the Combination Relay (the special feature of this system); (4) a relay stop rod of whatever length may be required to accommodate the setting mechanism, this rod being drawn forward by means of the pneumatic or solenoid whenever the stop is drawn; (5) an electric contact attached to the relay stop rod in precisely the same way as that usually adopted for attaching the contact to a stop rod in the console; (6) a wire from this contact to its destination in the wind chest or coupler mechanism. It should be noted here that the only difference between stop and chest is divided into two circuits by the insertion of the combination relay.

The mechanism for the relay itself is almost identical with that now found in consoles of organs having Absolute pistons, except that a spring is attached to each relay stop-rod to restore it to the "off" position as soon as the stop is retired at the console or the relay stop rod is released by the combination mechanism. In the accompanying illustration, A-A represents the RELAY STOP ROD; B, the pneumatic that draws the



Combination Relay (Section)

rod forward while resting on the pins, I-I; C, the pivoted trigger, operated upon by the setter rod, D, and the motor rod, E; D and E, rods running at right angles with the stop rods, the D rod having a vertical motion and the E rod a horizontal motion. Each piston is provided with two independent circuits, the first operating the E rod to lock the combinations when preparing them before playing. Each piston invariably operates the first or "motor" circuit except when the setter device is touched. This device uncouples the "motor" circuit from the

NOTE:—The drawing for this article was made by Mr. Baumgartner in camp at Fort Williams; his pen is still mightier than his sword. The idea of incorporating both systems on one set of pistons was tried, according to Mr. Ernest M. Skinner, in his organ for St. Paul's Chapel, Columbia University, New York, but it is not in working order today for reasons other than the practicability of the scheme. Apparently anything is possible in the modern organ—if there is money enough.

EDITOR.

pistons and attaches the "setter" circuit. F and G represent the contact points which continue the stop action from the relay to destination. H represents the spring referred to at the beginning of this paragraph.

The process of setting the combinations is as follows: Assuming that a given register is detached from the pistons and that the stop device in the console is in the "off" position, a cross section of a portion of the combination relay (showing one relay stop rod, with the "setter" and "motor" devices belonging to one piston) should appear somewhat as shown in the illustration at Position 1. The parts, as pictured, are not drawn to scale for the reason that their size is immaterial to the carrying out of the stated principles. Some builders would be likely to use very small parts, while others would undoubtedly make them large in size. While each rod, for simplicity's sake, is shown here with but one trigger, answering for but one piston, it is obvious, of course, that in actual practice there would be as many such triggers on each rod as the number of pistons and pedals would require. It should also be noted that the illustration is necessarily limited to but one relay stop rod, whereas in actual practice there would be as many such parallel stop rods as the number of speaking stops, tremolo, couplers, and stop separation devices belonging to that department.

To set a given stop upon a given piston under this arrangement, the organist would first draw the stop in the key-desk, resulting in the movement of the relay stop rod to Position 2. Touching the setter device detaches the "motor" circuit from each of the pistons and attaches the "setter" circuit. Touching the piston of the desired number causes the "setter" rod (D) to fall, pushing down, as it falls, any trigger standing in such position as the one illustrated in Position 2. The trigger is then in Position 3. Releasing the setter and the piston, the rod and trigger go to Position 4, with the stop-knob off. Touching the piston (the stop now being in the "off" position at the console, and the "setter" circuit being detached from the piston),

the rod is moved forward to Position 5 by a horizontal movement of the "motor" rod (E). Rod E, which moves the stop rod to Position 5 at the instant the piston is touched, will continue to hold the stop rod until it is released by the O piston or a piston of some other number.

To secure the option of operating the piston combinations either as augmentations of the combinations drawn at the console or as independent combinations (excluding the stops drawn at the console), it is only necessary to incorporate the "stop separation" device into the relay along with the speaking stops, couplers, and tremolo. The same "motor" rod, E, which moves the stop rods at the pressing of the piston, is able also to move the stop separation rod which lies parallel with the stop rods, and the process of attaching and detaching the stop separation is exactly the same as that described for the stops themselves. Should the organist omit the stop separation when setting up the combinations, there is nothing in this system to prevent his applying the stop separation temporarily while playing, should it be advantageous to do so.

The disconnection of any stop or stops from a piston to which they have been attached is accomplished by pushing in the stops at the console, and touching the setter and the piston, just as is done in organs built with Absolute combinations.

INTERCHANGEABILITY

A STEP further than any yet taken in combination control—the operation of Absolute and Dual combinations from the same set of pistons—becomes possible and practicable with this system. Except for the item of additional expense, there is no reason why we should not have our consoles equipped to operate in either way. Any organ now equipped with Absolute pistons (the mechanism being located in the console) could be equipped with the Dual type also, simply by cutting the stop wires between the console and the chests, and inserting the combination relay here described. Each piston, instead of having one "motor" and one "setter" circuit,

would have two "motor" and two "setter" circuits, the first "setter" being used to prepare combinations of the Absolute type, and the second "setter" those of the Dual type; the first "motor" being used when it is desired to have the stops move, and the second "motor" when the relay only is to operate. A special tablet in the console, marked ABSOLUTE on the one end and DUAL on the other, would be the only additional device needed at the key-desk, for it is possible to treat the four piston circuits as couplers and thereby couple to the pistons either the Absolute system's mechanism in the console, or the Dual system's mechanism in the relay. Another possibility is the building of all the individual department pistons on the Absolute system, and the general or master pistons (operating on the whole organ) on the Dual system. In this case the mechanism for the department pistons would be contained in the console, while the mechanism for the master pistons would be located elsewhere in the relay. Only one setter would be needed, as the one device could be made to break the motor circuits of both systems; and as the department pistons would operate invariably on the Absolute system and the master pistons on the Dual system, it would be unnecessary to provide the tablet mentioned above for the purpose of making every piston capable of working on either system. Still another possibility that would prove a great convenience to many an organist would be the plan of providing an Absolute and a Dual group of pistons under each keyboard, both systems to be adjustable by means of the same setter. In this case the pistons of one group should be numbered in black figures and those of the other in some other contrasting color. The two groups could be made mutually exclusive, if desired, so that the touching of one colored piston would instantly release any other colored piston working on the same department.

However utopian such a scheme of two combination systems may seem at first glance, there is positively no obstacle other than expense to stand in the way

CH O I R R E P E R T O I R E

H E R B E R T S A N D E R S

PHILOSOPHY OF ANTHEMS

WHY does the Church use music as an integral part of her system of worship? It is not enough that we answer that its use is historic, going back as it does to the time of the old Jewish dispensation—for there were many things in the early Jewish system of ecclesiastical worship which to-day we should regard as erroneous if not barbaric, and music might possibly come under the first category. Moreover, it seems quite possible that the subtle designs of priestcraft were well served by the use of music on a large scale, in fact, the priests quantitatively used all arts according as they experimentally found it gave them power over the laity and common people. Mr. Arthur C. Benson, in the chapter on "Priests," in *From a College Window*, says: "If we trace back the vocation of priest to the earliest times, we find their progenitors connected with some of the darkest and saddest things in human history. They are of the same tribes as wizards and magicians, sorcerers and medicine men, the celebrators of cruel and unholy rites. The priests of Moloch, of Chemosh, of Baal, are the dark and ancient ancestors of the same vocation. All who have trafficked in the terrors of mankind, who have gained power by trading on superstitious imaginings, who have professed to propitiate wrathful and malignant spirits, to stand before man and their dreadful Maker—all these have contributed their share to the dark and sad burden which the priest has to bear." So that history scarcely supplies a satisfactory answer.

The contention that music is now sometimes used by the Church to supply the popularity and large congregations which a feeble preacher cannot, of course, supply, is no justification for its general use, or possibly any justification whatever. If a church has nothing more than a musical power it might as well close up. It has no *raison d'être*. Churches were not instituted, nor are

they maintained, for the exclusive purpose of maintaining any particular caste of musicians or for the purpose of cultivating musical art.

So that to answer our question we must first ask ourselves, "What is the object or organized religion?" The various religious denominations themselves may answer, some, that her priests are of apostolic lineage and that, therefore, her ecclesiastical orders are the only valid ones; others, that in addition to this her doctrine is pure and unaffected by the mutations of time and the inevitable accretions of doctrinal error which characterize the doctrines of other churches; others, that they emphasize certain phases of divine truth which they regard as vital and which other denominations have wrongly regarded as secondary or perhaps not believed in at all; and so on. So that perhaps they are all right from their respective viewpoints, and on the face of it it would appear wise on our part to be universal in our religious outlook and attend the services of all communions!

If, however, we endeavor to detach ourselves from ecclesiastical dogma and assertion but hold strictly to the New Testament conception of religion, with its basic belief in an historic and personal Christ, we shall at least be clear in a few points:

(a) That it is through the "foolishness of preaching" that man is to be ultimately saved.

(b) That when the "word" is preached with power and purity, and the heart of the preacher is truly sanctified, there takes place in the heart of the penitent and believing recipient a "New Birth."

(c) That as the new converts of the early Church numerically grew they found it advantageous and necessary—if they supremely desired to conserve the divine fire newly kindled in them—to gather themselves together for the purpose of quickening the spiritual impulse and feeding the inner life.

(d) Therefore, that the application of any art to public or private religion is valid only as it directly contributes to

this divinely pre-ordained spiritual end; so that to give church music its utmost significance it can be no other than a *practical* necessity: the "New Birth" (generally through preaching) is an *absolute* necessity.

Now for plain and common men (like organists) it is unnecessary (and here a waste of space) to enter into the old theological controversy on the value of faith as opposed to works, the one point which we cannot fail to see and believe is that even "Preaching," "New Birth," and "Church" are nothing except as they blossom and fructify into the eternal fruit of a HIGHER ETHICAL STANDARD OF LIFE, which standard is at once the sign and seal and manifestation of the inward condition, the works without which there can be no living faith. Christ asks the pertinent question: "What is man more than a sheep?" and He gives the answer that we transcend the animal and become both man and embryonic angel when through the "New Birth" we are charged with power from on high. If asked to state what is meant by "power from on high," we might answer with a non-scriptural word and speak of it as "ethical" power—a power which is both moral and intelligent and directed and focussed to the highest ends. This element then must be the one in us which is eternal and immortal. Dr. Frank Channing Haddock confirms this view in his *Creative Psychology*: "The ultimate elements of the human self are not the attributes of self alone—they are the composite of initiative intelligence actuated by ethical motives. In whatever respect man climaxes the evolution of every other animal, in such we discover his noblest being."

But music has come to stay, and it is our duty as organists to find out its legitimate use as an adjunct of worship. And from what has been said it may be fairly stated that music becomes "the handmaid of religion" or helps to activate the higher ethical life through the medium of

(a) Mood (*i. e.*, emotion or feeling), and

(b) Words.

Many people would appear to consider that mood and feeling have no place in the religious life and, for instance, many modern Methodists speak with contumely of the Methodist revival days with the idea in mind, but it is questionable whether any one has the right to assume such a mental attitude, because, as a matter of fact, nearly all modern psychologists assert that thought and feeling are inseparable—they even speak of logical and intellectual feelings. Even the driest problems—say of Euclid—contains an element of emotion: Dewey (*Psychology*, p. 18) says: "Unless the mind were affected some way by the problem itself, it would not come within the mind's sphere of knowledge at all. Knowledge depends on feeling; that feeling which any object or truth is able to excite in the mind." Lowell put the thought in poetry:

"All thought begins in feelings wide,

In the great mass its base is hid,

And rising up to thought stands glorified

A moveless pyramid."

A gentlemen said to me the other day that music had the power to put a congregation into such a mental state of receptivity that it would swallow wholesale any rubbish the preacher afterwards uttered. This effect depends, of course, on the quality of the music and the active intelligence of the people comprising the congregation, but we must admit that music has the power which Carlyle described as "leading to the edge of the infinite," that we might gaze therein, and as such we have to use it with a profound sense of personal responsibility and a deep realization of the fact that spiritual and eternal issues are at stake.

It is also well that at times we should imaginatively put ourselves in the preacher's place and ask ourselves: "What sort of atmosphere would I like when I ascend the pulpit to deliver the message on which I had spent weeks of preparation, prayer and agony?" Does the music for which we are responsible make the members of the congregation feel as Augustine felt when he ex-

(Concluded on page 478)

CONCERT REPERTOIRE

CLARENCE DICKINSON

PHILIP JAMES Meditation à Sainte Clotilde

DEEP inner satisfaction is afforded an American organist in the consideration of a composition for organ by an American composer which is as elevated, musicianly and emotionally sincere as this *MEDITATION*. An interesting addition to a program at any time, it is especially suitable at the present, when, throbbing with a new national consciousness with vivid realization that we are Americans and that though America is young it is the youth of a giant we are searching for anything in her art and music which might express her emotional quality,—for even faint revelations, by her children, of her soul.

Moreover, the inclusion of such a number as this *Meditation* of an American composer in a Paris church, with its devout homage to the great Belgian-French composer who was its organist, is a tribute which is in accord not only with the prevailing fashion but with the spontaneous impulse of every heart.

We visualize the scene. In the Gothic church of Ste. Clotilde, with its exquisite "storied windows richly digits," the composer meditates, and since he meditates in terms of music his thought is the Ste. Clotilde theme:



This is a true Meditation. Many a number receives the name in lieu of a better, simply because it is a slow, quiet movement, thoughtful in character; but this is intrinsically a Meditation, and as such, steals into being, *piano*. Eight bars in length is the theme, in E major, modulating into the key of the dominant. The next four bars contain two versions of the head of the theme, followed by an altera-



tion or two bar variant of the second part of the theme, and two bars of a fresh version of the head of the theme. There follows a passage which works up in the manner of the Tannhäuser Overture, with ascending scale passages underneath a suggestion of the theme, until it builds the climax, from which it passes by means



of a figure which is a variation of the first bars of his theme, and which he uses over and over, ascending and descending.

And then there steals upon his spirit the memory of that genius who must ever be associated in thought with the church

(Concluded on page 484)

LESSONS IN MUSIC MAKING

C L E M E N T R . G A L L E

MINOR MODE

A SCALE is said to be in the minor mode when its third degree is a *minor* third from its tonic. "A Scale is known by its third" is a well-worn saying.

There are several scales of this sort. We will for the present deal with only one of them, and, for our purpose, ignore history, theory, evolution, and lots of other things, and adopt it as a *fact*, and utilize it to our hearts' content.

It is the ancient or normal minor scale:



It proceeds diatonically, the half steps being from the 2nd to the 3rd, and from the 5th to the 6th degrees. Notice that of all the intervals made, reckoning from the tonic in every case, and upwards to every other degree in turn, *three* are minor. A similar test of a major scale would show that *all* the intervals are *major*.

It is not customary to give this form of the minor scale to students of "Theory." But, as we have already said, we are being led by *facts*, and the use being made by composers of this very day of the ancient scales is a most remarkable fact.

Students should learn this scale; think in it; write in it.

As in the major mode, the first, third and fifth degrees are tones of rest; the others are tones of unrest. They may be taken by leaps, but they must immediately or ultimately resolve.

L E S S O N 5

WRITE many four-measure phrases in all the minor keys, using the material of the ancient minor scale. Follow the chord-line as well as the scale-line. Use all kinds of "time." End with tonic preceded by 7th or 2nd degrees.

Models



L E S S O N 6

THE Ancient Minor Scale after long use was modified to the extent of a raised Seventh degree, so that a true leading tone might appear, and a perfect cadence be made:



This is the so-called Harmonic Minor scale. All its tones are found in the great chord upon the dominant, and all



its tones, in the pure scale, which of course we cannot express upon the piano-forte or organ, are derived from the generator E.

The one altered tone in the scale makes a very great difference to its character. In the first place it gives the scale a third half-step; it creates some striking intervals:—an augmented fifth from the 3rd to the 7th; an augmented fourth from the 4th to the 7th, and an augmented second from the 6th to the 7th—, and it gives us for use later on one new trial—the augmented—a bass tone bearing a major third and an augmented fifth. This chord appears upon the third degree of the scale:



The intervals mentioned above are all difficult, notably the augmented fifth. Their *inversions*, however, are much easier and are constantly heard:

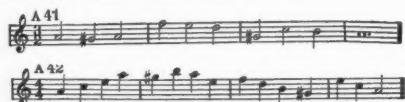


It is not surprising that composers have been so interested in this scale. They have evolved from its seven tones works that will make the world wonder forever. Students are earnestly advised to exploit it diligently.

LESSONS IN MUSIC MAKING

EXERCISES

INVENT many four-measure phrases, several in every minor key. Do not shrink from difficulties.



LESSON 7

THE musicians of long ago having made the ending of the ascending minor scale identical with that of the major, by raising the seventh degree of the former, found themselves with a vocally difficult interval to deal with—the augmented second from the sixth to the seventh degree. The difficulty was overcome by raising the sixth degree one half step, thus creating the so called melodic minor scale. In descent this scale usually reverts to the form of the ancient minor, because of the disagreeable effect made by the raised sixth and seventh with tones below—the third and fourth of the scale:



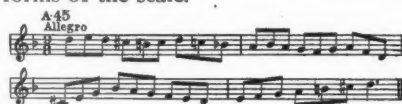
This scale is ordinarily so neglected by students that it seems wise to emphasize it here to the extent of calling for a week's work with it. The time will be well spent—the work being carefully done—for it will tend to increased fertility and flexibility. Moreover there will be harmonic benefits later on.

EXERCISES

COMPOSE very many four-measure phrases in all the minor keys. Adhere to the rules given in former lessons. Think in different speeds: Slow, medium, fast. Try very hard indeed to make every exercise distinctive. The opportunity for variety is unlimited. And the Student's capacity for improvement is unlimited also. Do the work mentally.



The second measure shows the descending, and the third measure the ascending forms of the scale.



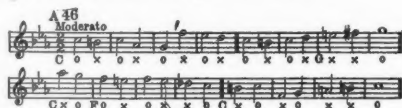
Notice the use of the Ancient Minor in descending passages. Also notice that all tones of unrest are ultimately resolved.

LESSON 8

WE have now covered the ground sufficiently for our immediate purpose, and it only remains to indulge in some careful practice in the making of complete sentences. The earliest efforts should compose four *four-measure* phrases. When this form is mastered sentences composed of four *three-measure* phrases, and, later, four *five-measure* phrases should be attempted. All three forms of the scale may be utilized, and, of course, modulations must be made. The student is advised to follow two models (both illustrated below). In the one let the first phrase be wholly in the tonic; make the second end in the key above; the third should be in the key below, and the fourth return to, and end in the tonic. Under the other plan the first phrase will be in the tonic; the second will end in the tonic *major*; the third will visit the key below, and the fourth will end in the tonic.

EXERCISES

COMPOSE a great number of sixteen-, twelve-, and twenty-measure sentences. Make at least two in every key. Make them as musical as possible. Cultivate speed. Think fast; write fast.



The letters show the keys. Tell yourselves what scale is used in particular passages.

(Concluded on page 474)

REBUILDING: A WAR-TIME EXPEDIENT

C S L O S H

THE urgent necessity of conserving the materials and labor of the country, especially those contributing to the actual prosecution of the war, has turned the thoughts of many who are planning for new instruments to the most effective utilization of the parts of their old organs as the nucleus for a new instrument.

When it is considered that large quantities of tin, lead, zinc and sheet metal are required in the construction of an organ and that the Government has placed non-essential industries on short rations, the pipes and other parts of old organs take on a new value. Further the urgent necessity of walnut for gunstocks, spruce and mahogany for airplanes, and other woods for pressing war needs, has an important bearing on the retention of old cases.

The success of a rebuild is of course dependent largely upon the qualities of the old material and the sympathy and skill which the builder brings to his task. Some builders whose work lies with recent years approach such a task with a decided distaste for it and with an organization poorly equipped in experience and understanding of the methods and ideals of a passed generation of organ builders.

The tonal material of a dozen of the older builders from Henry Erben down to the end of the past century is of a high order of merit and well worthy of preservation in a new instrument. The range in power and color of tone is of course not comparable with an instrument of the present day but the application of electro-pneumatic devices, especially duplex action, and the inclusion of a few modern stops of larger scale and more pronounced tone color, will produce an instrument that to the taste of many is superior to a simon-pure modern organ.

In some cases, notably the Tracker-pneumatic Roosevelts, it is possible to retain the existing wind chests and swell boxes practically intact and make a direct application of electric action. Usually however it is necessary to abandon everything but the pipes and cases. The old

style bellows went by the board in comparatively recent years, being completely supplanted by the electric compound-centrifugal blower whose durability and efficiency is incomparably superior. The best practice also places an organ in these days in a structural swell chamber rather than the old style cramped wooden boxes, which, when it is possible, greatly reduces the cost and improves the results.

The scheming of a rebuild in most cases should vary considerable from the original instrument. The superabundant mixture work, twelfth, and fifteenth, may be worked into the new instrument as the top notes necessary to bring the other old stops up to full compass and to 73 note compass if desired. This will of course involve adaptation of scale, revoicing and tone regulation, but can be exactly matched to the Diapasons and flutes and in fact any old material likely to be preserved.

The old pipes will gain by a limited increase in wind pressure with skillful re-cutting of mouths and re-nicking. Some Diapasons may be made to sound very modern by leathering the lips. Slide tuners should be applied to the pipes without a tuning slot.

Nearly all pipes in old organs are suitable for increased wind pressures, by cutting up the mouths the least bit, re-nicking, etc. There are limits to what may be done in this direction dependent on the amount and quality of the material in the pipes. It is easier and better to increase the volume, if necessary, by cutting off the pipes and moving them up the scale a few notes. Most of the old metal sets will require the tinned sheet-steel slide tuners used now by the best builders on the lower octaves of each stop.

Some of the old Dulcianas, Keraulophons, Clarianas, Salicionals and other attempted string qualities will be made practicable and clear speaking stops by the adjustment of draft-bridges or freins to their mouths. The draft bridge is an absolute essential to clear-speaking string stops.

Leathering old diapasons adds greatly to their sonority and dignity. The leather must be applied carefully to the mouths with a cement that will hold permanently, and should be progressively thicker in the lower octaves.

Old organs are usually quite numerous in soft dulcian and flutes. All these can be absorbed in the new scheme as members of celeste stops—Unda Maris, Flute Celeste, Etc.

The Pedal Diapason is usually of a character suitable for extension into the manual at 8' pitch as a fine Tibia Plem or Gross Flute. Probably no item of reconstruction gives such a magnificent increase of dignity and grandeur to the organ as this will bring.

Beautiful Harmonic Flutes have been made from old Mixture and Fifteenth pipes; Gross Flutes of great beauty and effectiveness from old Flute D'Amour sets, and many other radical transformations of tone quality with only slight changes in the structure of the pipe, but it is needless to say that such work can only be undertaken by voicers of great skill and experience. The best artists do not like to handle and alter old material. A poet or dramatist takes no great pride in re-hashing old material. The possibilities herein shown are suggested as war-time expedients to secure measurably successful modern organs without drawing on the raw materials necessary to the prosecution of the war.

The most hopeless sounding old reeds are valuable for the bells. With new tongues, eschalots and partly or wholly capped, the most delightful Horns and Oboes are produced. An old wooden Trombone is a magnificent beginning for a fine modern high pressure Tuba. An old Trumpet or Clarion may form the treble of such a stop if used harmonically—that is an octave higher than the old pitch.

Many old organs were built at the old concert pitch and a part of the new scheme is usually bringing it to International pitch, A 435 vibrations. It should be noted that in the past two or three years there has been a general adoption of Philharmonic pitch, A 440, which is

the modern orchestral pitch. Many new church organs have been retuned at large expense to this pitch to permit the use of orchestral instruments in conjunction, and of course all theatre and concert hall organs are tuned to it.

In the reconstruction of the Clinton Avenue Congregational organ in Brooklyn a year ago the question of pitch was solved by introducing a pitch-changing switch whereby the organist may change instantly a half tone when desired, so that concert numbers may be played in high pitch and the choir accompaniments a half tone lower.

Very often an old organ is a memorial, or there may be other sentimental reasons why the major portions of the old organ should be retained. It must be remembered that the use of the old material imposes on the organ builder a limitation, and if the old material was not first class to begin with or has been neglected or abused the builder is not likely to have a congenial task. The possibility that he may be blamed for the deficiencies of the old material is a substantial deterrent for him to engage to do this sort of work. Notwithstanding that, a large proportion of the notable new organs now under construction will use the principal tonal material of the old instruments.

Among the notable rebuilds recently finished or now in process is the famous organ of St. Bartholomew's, N. Y. for their fine new church; St. Mary's, Brooklyn; St. Paul's, Rahway; St. Peter's, Perth Amboy; Trinity, Elizabeth; Baptist Church, Keyport, N. J., Emmanuel Baptist, Brooklyn; St. James, Brooklyn; and many others large and small.



Analyze carefully.

This is the end of writing notes of uniform length. The next chapter will treat of rhythm.

TROUBLES OF A BUILDER

Message from my office per telephone to the shop:

"Rev., Hilltop forty-eleven party L, wants you to call and advise him and the organ committee about the installation of our organ for which they have secured a number of specifications. Wants you to call on him as soon as possible. Thank you."

It rains. I go. I meet the Rev. (nice, amiable, kind of eye sort of servant of the Lord). Says the Church has received a memorial gift of \$2,500 for an organ, for which they had been wishing so long. To the church we go. (Pleasant, modest, clean place of worship, as special feature for the bored members of the congregation, having a bowling alley in the basement, running along the back wall, just under the pulpit end. Was wondering if the backsliders provoked this institution or if it was installed for the benefit of those who go to sleep during the sermon; but then that could not be, else the thunder roll of the balls and clack of ten pins might disturb the parson's reverie. One disadvantage of the alley I could see was that it blocked valuable space for the blower.

The organ is to rest in the right hand corner, placed diagonally, so that all the congregation may enjoy its external beauty. Says I: "How many proposals have you, and how many of them are stock organs?"

"What do you mean by 'stock organs'?"

"Organs which certain firms build after a pattern, which in many cases do not fit the place and other peculiar requirements of the church, most of these organs lacking convenient controlling devices, having only the Swell pipes enclosed in something the size of a dry goods box, the Great being left expressionless, that is, without a swell effect. In most cases these stock organs are built so compactly that it endangers the caretaker's good morale while trying to squirm about trying to fix things, to say nothing of the shortcomings of pipe scales, short and omitted basses, and lack of tonal finish, on which there is usually little time expended by the erectors. In short you are tempted to invest in an

instrument built down to a commercialized standard and which will not answer the peculiar conditions and your ideals as to placement. It may appear more attractive to you by means of its nominally lower price and because it is usually built by the largest concerns who are able to make a larger profit by this method of stereotyped construction. My advice would be to engage a builder of good repute, who will build an instrument to fit the place, and make the organ look as if it were part of the church, which requirement the stock organ rarely fills."

"What is your opinion of the Duplex System?"

"I believe that most organists would agree with me that they would prefer to play an organ having more pipes, than manipulating a lot of action, which is far more subject to derangement than properly fixed pipes. If a builder knows his art, he could give you both pipes and sufficient modern couplers, which would outclass any duplex system."

"But how are we to know the difference between all these technical distinctions?"

"Is that not the reason you have called me?"

"Yes, I understand. But I wish our committee could have been here to listen to your enlightening explanations. Most of them know so little about such things and yet, they have such stubborn prejudices. Well, I will call them together and would like to have you give them a talk on the subject."

Days, months, years elapse. The case is still pending. A chapter yet to be written.

GUSTAV F. DOHRING.

It is too bad that an organ builder should have troubles. But then everybody has trouble of one kind or another; just think of all the organists who haven't yet subscribed to THE AMERICAN ORGANIST, what a lot of troubles they must have with nobody to help solve their problems. Why don't you tell them about THE AMERICAN ORGANIST? Or tell us about them. We're philanthropic; we'll donate a sample copy.

SAMUEL A. BALDWIN'S RECITALS

Sixty recitals were given on Sunday and Wednesday afternoons during the 1917-18 season, comprising 517 numbers and 282 compositions, of which 88 were given for the first time at the City College series. This brings the grand total since the opening on February 11, 1908, to 619 recitals, 927 compositions, and 4,766 performances.

Bachis is represented 58 times, his *F major Toccata* having 5 performances, 6 other works 4 each, 6 others 3 each (including the *Passacaglia*); 20 works were represented.

Sonatas and Suites were represented 70 times in 27 different works and selections therefrom. **Nevin's** *Sketches of the City* were represented four times, as also **Vierne's** *Finale*. **Barnes, Becker, Blair, Nevin, Stoughton, Vierne, and Ward** were represented for the first time in one of their larger works, not excluding, however, former representations of other larger forms by any of these composers. It is exceedingly refreshing to note the number of Americans in that list.

Wagner was represented in 15 numbers, played 34 times; **Scott** in 6 numbers, new to these programs, played 10 times; **Tschaikowsky** in 4 numbers, played 12 times; **MacDowell** in 4 numbers, played 10 times; **Debussy** in 6 numbers, played 9 times. Altogether there were 195 representations of transcriptions.

Of the miscellaneous pieces there were 194 representations of 66 composers, of whom almost half were Americans by birth or adoption. These compositions will be listed, showing numbers of times they were used this season.

Andrews Serenade, **Barrett-Watson** Stream of Life. **Bartlett** Toccata, Grand Fantasia. **Barton** Benedictus, On the Lake of Galilee. **Batiste** Communion (2). **Becker** Romanzetta, Theme and variations (mss) **Boeck** Prelude, Andante, Allegretta. **Bonnal** Paysage Landis. **Bonnet** Variations de Concert (3), Elfes (3), Chaconne (3), Rhapsodie Catalane (2), Romance sans Paroles (3). **Bossi** Etude Symphonique, Scherzo (3), Scena Pastoral

(4), Hora Mystica (2), Choral, Cantabile, Musette. **Brewer** Springtime Sketch. **Buck** Variations on Star Spangled Banner. **Buxtehude** Fugue (2). **Chaffin** Chromatic Prelude and Fantasie (mss) (3), Serenade. **Clembault** Prelude (2). **Dickinson** Canzona, Reverie. **Diggle** Festal Commemoration (mss), Reverie Triste, Vespéral, Chant Poétique. **Diton** Swing Low Sweet Chariot. **Dubois** Toccata, March of the Magi, Fiat Lux (3), In Paradisum (2). **Faulkes** Concert Prelude and Fugue (3), Barcarolle, Concert Overture (2) Festival Prelude on "A Stronghold Sure," Theme Varied. **Flagler** Variations on an American Air. **Fletcher** Fountain Reverie (2), Festival Toccata (2). **Foote** Nocturne (3), Toccata. **Franck** Choral No. 1, Choral No. 3. **Frysinger** Toccata. **Gale** Sunshine and Shadow (2). **Gillette** Epilogue, Shepherds Tale, Idyl From the South (2) **Goodwin** Characteristic March, In Olden Times (2), Fountain Sparkling in the Sunlight. **Gray** Idyl. **Guilmant** Marche Funebre et Chant Seraphique (3), Lamentation (2), Marche Religieuse, Fugue, Berceuse and Prayer, First Meditation, Second Meditation (2). **Harwood** Dityramb. **Hollins** Benediction Nuptiale (2), Spring Song (2), Concert Overture C (2), Concert Overture Cm (2), Scherzo Evening Rest. **Jacob** Alas, Pensive Pastoral **Japson** Pastel. **Johnson** Pavane **Johnston** Evensong. **Jongen** Cantabile. **Caprice**. **Kinder** Grand Choeur, Jour de Printemps. **Krebs** Concert Fugue. **Lemaigre** Prayer. **Lemare** Spring Song, Benediction Nuptiale, Morning Serenade, Clair de Lune. **Liszt** Prelude and Fugue on Bach (2), Fugue on Choral "Ad Nos ad Salu tarem" (2) Weeping, Mourning. **Macfarlane** Serenade. **Malling** Shepherds in the Field. **Mason** Cloister Scene. **Matthews** Epithalamium, Fountain. **Merkel** Concert Adagio. **Nevin** Will o' the Wisp (3), L'Arlequin. **Pachelbel** Chant de Noel. **Quef** Idylle (4) **Reger** Benedictus, Pastoral. **Rheinberger** Vision. **Rousseau** Elevation. **Saint-Saens** Improvisation No. 1, Improvisa-

(Concluded on page 478)

American Guild of Organists



UNITED STATES AND CANADA

ORGANIZED APRIL 15TH 1886

CHARTER GRANTED DECEMBER 17TH 1886

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

INCORPORATED DECEMBER 17TH 1908

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of its incorporation into large and important instruments. Church organs of average size can generally be made sufficiently satisfactory with either system, if an advanced form is used; but concert organs which are to be played upon by men of opposite preferences would be infinitely more adaptable to the needs of all players if they provided (in some such manner as here described) the option of either system by the simple turning of a tablet.

(Concluded from page 469)

claimed: "How I wept at Thy hymns and canticles, pierced to the quick by the voices of Thy melodious Church! Those voices flowed into my ears, and Thy truth distilled into my heart, and thence there streamed forth a devout emotion, and my tears ran down, and happy was

I therein!" Do we? If we do not we fall short of our high calling.

Baldwin

Recitals

(Concluded from page 476)

tion No. 7, Rhapsodie on Breton Melodies No. 2, Rhapsodie on Breton Melodies No. 3. **Salome** Gothic March. Schminke Marche Russe (2), Festal Postlude (2). **Schumann** Sketch, Canon. **Shellep** Twilight Picture.

Sheppard Desert Song (2) Chanson du Soir (mss) Twilight Serenade. **Silas** Andante. **Stebbins** Swan (2), Where Dusk Gathers Deep (2), Oh, the Lilt-ing Springtime (2) **Stoughton** Dreams (2), Within a Chinese Garden (2). **Thiele** Theme and Finale (4). **Vierne** Divertissement, Berceuse, Pastorale.

Wachs Cantilene. **Yon** Gesu Bambino.

A Request:

The United States Government—than which none other is prosecuting the war more vigorously—is endeavoring by suggestion, request, and enactment to secure the maximum efficiency and economy. This efficiency must begin with each individual citizen before it can be effectively practised by the nation. One minor economy, of insignificant proportions in itself, leaves an unending trail of economies that mount in the large to the Winning of the War. One slice of bread saved by each citizen of America each day—Hoover has computed the result. One shovel of coal saved in each furnace in America—the Fuel Administration knows its importance. The man who today writes a letter when a post-card will do is delaying the winning of the war. By saving paper we save our time in writing on it, we save the labor in making it, the transportation in shipping it to us and in mailing it to the addressee, the fuel that helped to make it in the paper-mill, the transportation that carried the fuel to the paper mill, the labor that dug the coal, the food all these laborers have used for this non-essential production, the labor that raised that food, the transportation that shipped it, and—*ad infinitum*. This certainly ought to be suggestive to an American.

THE AMERICAN ORGANIST can help win the war by economizing on paper, ink, printing labor, transportation and all other accompanying products if the readers, and more especially the writers of the news departments, will co-operate.

The Guild Chapters have assisted, during this first year, by paying less than one-third of the cost of *printing* their pages; even this will not be asked for the coming year. Certainly we need not hesitate to ask the Chapters to co-operate with us and enable us to co-operate with the Government by instituting new economies; this can be accomplished if the writers of the Chapter pages, and all others who send news items, will exercise strictest censor on the choice of words, demanding greatest brevity consistent with a clear statement of fact, and eliminating all friendly and purely local gossip for the duration of the war. This does not mean the curtailment of the miniature biographical sketches and the photographs of well known organists, but it does apply to recital and service programs and gossip, as well as to matters that amount merely to an expression of personal opinion, which will be taken care of on all subjects of interest by competent authoritative writers. THE AMERICAN ORGANIST for the first time in the history of the organ world has presented the full-page photographs of five Guild Wardens, and the quarter-page photographs of twelve Deans; this work will continue undiminished. THE AMERICAN ORGANIST desires the proud record of meeting the Government's wishes before they become laws, or even requests, and to this worthy end the co-operation of every reader in every way possible is both needed and requested.

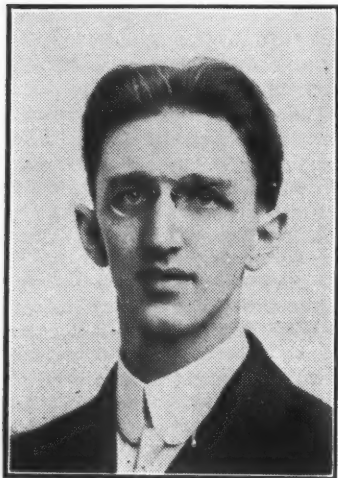
T. Scott Buhrman,

EDITOR.



SOUTHERN CALIFORNIA S I B L E Y G. P. E. S. E.

Dean: Ernest Douglas, F.A.G.O., 523 South Olive Street, Los Angeles.
Secretary: W. C. Vernon Howell, 1333 Stanley Avenue, Los Angeles.
Treasurer: W. C. Vernon Howell, 1333 Stanley Avenue, Los Angeles.



Roland Diggle

One of the foremost composers of organ music in America today is our own Roland Diggle. He came to Los Angeles some four years ago to take the post of Organist and Choirmaster at St. John's Episcopal Church which he so capably fills. In response to the writer's request for a biographical sketch he gave about a half dozen lines. But that's just like him! I told him that he's too modest. I see him nearly every day and you won't find a finer man to meet than Roland Diggle. He's a "regular" man, broad minded, interested in all matters, is no "knocker" towards his fellow musicians, is business-like in all dealings (did you read his article in the July "Musician"?) and with all his success he looks like a real business man instead of a big-headed so-called-musician. We all like him and are mighty proud to have such a man amongst us.

Mr. Diggle's published compositions number nearly a hundred, seventy of which are for the organ. Some of these have become very popular and are played by leading Organists in America and are found on programs abroad.

In manuscript there are three organ sonatas, three string quartets, works for orchestra and many smaller works. At present there are six or seven numbers in press, two being of special interest: "In a Mission Garden" (Ditson) and "California Suite" (Fischer). The latter consists of four numbers, "Through an Orange Grove," "El Cameo Real," "In a Mission Cloister" and "From a Mountain Top."

Each month we hope to present a photo and sketch of one of our members. Though many miles may divide us from our Eastern friends our interest can not be divided, for, are we not all members of the same AMERICAN Guild? Let's get acquainted.

Our good friend, Frederick Stevenson, has left Santa Barbara and is now making his home at 103 Mentor Ave., Pasadena, Calif. I can not help mentioning his elegant anthem "Behold, Thou Shalt Call a Nation" (Ditson) which is so appropriate in these times. As he says, "it is a war text most extraordinarily applicable to present conditions and the United States' glorious place therein. Isaiah was surely in the fullest sway of far-flung prophecy when promulgating this wonderful text."

Ernest Douglas, F. A. G. O. has had his annual outing for his choir boys of St. Paul's Pro-Cathedral. Twenty-seven boys enjoyed an eight days' stay on Catalina Island.

I L L I N O I S

A L B E R T C O T S W O R T H



Dean: J. Lewis Browne, 130 South Desplaines Street.
Secretary: Florence Hodge, 4717 Sheridan Road.
Treasurer: John Allen Richardson, 4945 Dorchester Avenue.

These be the days when there is little to chronicle of Guild affairs and little of activities on manuals or pedals of organists. In fact, if they have any thing to do with manuals at all such are apt to relate to golf disputes or the relative merits of the various flies which lure fishes. The camping season of the Episcopalian churches is about over. These exact so much from the organist that he does not regard them in the light of diversion. Usually he seeks immediately afterwards the deepest woods and most faraway spots for forgetfulness of the bumps and bruises he has had to heal, the incipient riots on ball fields he has had to quell, the "dog watches" he has had to keep to retain tab on the "out late" lads, and the everlasting patience he has had to exercise to make the food satisfactory to the many tastes to be catered to. Like the policeman in Sullivan's "Pirates," "his lot is not a happy one," and when camp is over he exults that his "shadow" is buried for another year.

The last star added to the service flag of the Chapter stands now for John Allen Richardson, the capable Treasurer. St. Paul's P. E. Church, where he has been organist these many years, is hard hit by the war's levy. In addition to Mr. Richardson, his assistant organist has enlisted in Red Cross work, and the rector has added himself to the colors. It is glorious to be young enough to

qualify and be acceptable. One of the things an older man can do is to take up the jobs of the younger fellows who do go. If it means an extra tagged on to otherwise full days and involves a certain amount of inconvenience, so much the better. One can feel then that in a measure he is "doing his bit" as fully as are the ladies who mind their knitting so steadily. The Chapter tacked the Treasurership on a busy fellow, but he met it squarely and is glad to do Mr. Richardson's work and his own.

Irving Hancock is the new Program Committee. He is alert, capable, enterprising, and will make a fine success of the next season.

Rossetter G. Cole is again at Columbia (New York) for his advantageous course of lectures and study for those who seek a higher culture and wider vision. He is a Chicago musician, thoroughly looked up to and appreciated.

Good news comes of Palmer Christian, now in Albuquerque, N. M., getting squarely on his feet after a trying experience.

A good way to indulge a fondness for children is to look after those of someone else. Florence Hodge, the Chapter Secretary, instead of preparing these notes as she should, is at Kenilworth, where, she declares, she is having the "time of her life" in being an "auntie" who can spoil her sister's children to her heart's content.

A M O N G O U R S E L ' V E S

Gustav F. Dohring has moved his office and factory to Edgewater, N. J., though he maintains a New York office for the convenience of his patrons. His address will be found elsewhere in these columns.

W. Lynnwood Farnam has enlisted in the Canadian 79th Depot Battery and is stationed at Petawawa Camp,

Ontario. We hope before his return he will put down forever as many Germans as he has organ keys since he first saw an organ.

NORMAN JACOBSEN, student and master of acoustics, physics, and electrical engineering, supervisor of design with one of the largest organ building firms of America. Mr. Jacobsen gives



K A N S A S M I L D R E D H A Z E L R I G G

Dean: Frederic Rodgers, Hutchinson.

Secretary: Alfred Hubach, First M. E. Church, Independence.

Treasurer: Mrs. Paul R. Utt, 629 S. Willow Street, Ottawa.

MISS JENNIE BLINN

Miss Jennie Blinn, organist of the Lowman Memorial Church, Topeka, has given a unique series of programs during the past season. In giving these, Miss Blinn has had the assistance of her pupils in voice and of Miss Ethel Everingham, pianist.

The first program was given in Miss Blinn's studio and consisted of folk music, characteristic of the various nations of the world. Most of the participants were in costume. A group of Indian songs was especially interesting.

The second program was devoted to the music of the old Italian school. A talk on "The Italian Opera," by Miss Blinn, and an original musical play with an Italian setting, written by Miss Blinn, were features of the evening.

The Russian program included numbers by Rubinstein, Tschaiakowsky, Moszkowski, Rachmaninoff, Moussorgsky, Sapelnikoff and Borodin. An orchestra of native Russians played during the evening, using the mandolin, ballalaika, domra and guitar.

The Christmas program was given at Lowman Memorial Church. A chorus of thirty voices gave selections from Bach's Christmas Oratorio, Mendelssohn's Elijah and Handel's Messiah. Miss Blinn directed the chorus and played orchestral parts on the organ to piano selections by Miss Everingham.

A French program, featuring Debussy's music, and an All-American program, using Mrs. Beach's Panama

Hymn, were included in the series. Miss Blinn arranged Van Dyke's "Follow the Flag" in chorus form for the American program. In the near future, Miss Blinn expects to give two programs, one devoted to the opera and one to the organ.

VACATION PERSONALS

Mrs. Paul Utt and her husband, Prof. Paul Utt, of Ottawa Conservatory, Ottawa, are aiding the government by spending three days a week farming—hay, harvesting, and plowing corn.

Miss Ruth Tandy, who will teach next year in Enid, Oklahoma, is playing at the First Christian Church, Topeka, during the absence of Miss Mildred Hazelrigg. Miss Hazelrigg and her mother, Rev. Mrs. Clara H. Hazelrigg, are on a vacation trip in the Ozarks.

ORGANIST LEAVES TOPEKA

Horace Whitehouse, A. A. G. O., of Washburn College, Topeka, spent a part of July on a business trip to Ohio and Illinois. Mr. Whitehouse has resigned as dean of the Washburn Fine Arts School. He has been at the head of this school for nine years. During this time the Fairfield Memorial organ was installed in the chapel. Mrs. Whitehouse before her marriage was Miss Emma Rempfer. She was studying in Europe when the war changed her plans. She returned to America and was instructor in voice for a year at Washburn before her marriage to Mr. Whitehouse. Topeka will feel keenly the loss of Dean Whitehouse and his gifted wife from its musical circles.

in his article a view of organ building from the inside, passing over many vital details that would be of little interest to the average reader, and dwelling only upon the main features of the production of the instrument.

Earl Morga has been appointed organ-

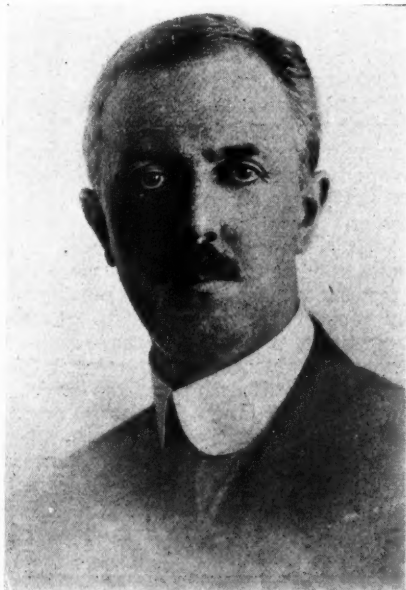
ist of the Strand Theatre, Steubenville, Ohio.

Carl R. Youngdahl has been appointed Dean of Music of the Lutheran Ladies' Seminary, Red Wing, Minn., and Director of the Red Wing Academy; he continues his work in Judson

CENTRAL NEW YORK REBA BROUGHTON MALTBY



Dean: Gerald F. Stewart, Trinity Place, Watertown.
Secretary: Wilhelmina Woolworth, 555 State Street, Watertown.
Treasurer: John P. Williams, 130 Addington Place, Utica.



Gerald F. Stewart

Dean Gerald F. Stewart of Trinity Church, Watertown, is a gentleman, a scholar, and a diplomat, whose musicianship is only exceeded by his modesty. Never known to be disagreeable about anything except Guild Examinations, which is only one more proof of his diplomacy, for how can he expect to keep on the right side of "the powers that be" unless he can occasionally induce a Colleague to become an Associate, or an Associate a Fellow?

Sub-Dean Frank R. Bullock, for sixteen years organist and choirmaster of Emmanuel Church, Little Falls, has ac-

cepted a similar position in Midletown, N. Y.

One of this Chapters busiest members is Miss Wilhelmina Woolworth, our present secretary. As organist and musical director of All Souls' Church, Watertown, she is continually busy with her chorus choir the weekly service list at this church being well arranged and appropriate in the selections used for both choir and organ. In addition to her church duties Miss Woolworth is a very active member of the Watertown Morning Musicales Society, taking some part in most of its monthly concerts, and is also organist of the Olympic Theatre, Watertown, where she plays a three manual Austin organ. In this field Miss Woolworth displays both skill and good taste in "playing" the pictures, a most desirable accomplishment not invariably found in the "movie" palaces. The assistant organist at this theatre is Miss Edith Henderson, a member of this chapter, who was a successful candidate in this year's examinations for the A. A. G. O. certificate.

Arrangements are being made by the Program Committee for Recitals to be given under Guild Auspices during the coming season by Bonnet, Courboni, and Yon. Definite information as to dates is not available at this time.

Now the "War Correspondent" of the chapter wishes to announce that two of our members are combining efforts to help win the war by canning vegetables. Their record for a single day being thirty-four cans. The contest is open to all, and reports will be duly recorded by the scribe. Not so poetic as giving Organ Recitals, but possibly more appreciated.

Memorial Baptist Church, Minneapolis. Meridian College Conservatory, J. E. W. Lord, Director, presented Clara Baur Johnston in a public recital in the Auditorium as part of the requirement for a Teacher's Certificate.

A correction must be made with refer-

ence to the French Academy, in which we erroneously credited Dr. Wm. C. Carl with membership; such membership being reserved for literary men, Dr. Carl's distinction is that of the decoration "Officier de l'Instruction Publique."



WESTERN NEW YORK N O R M A N N A I R N

Dean: Norman Nairn, 29 Sumner Park, Rochester.

Sub-Dean: Emil R. Keuchen, Buffalo.

Secretary: Mrs. Wallace Miller.

Treasurer: Miss Lucy McMillan.

Registrar: Fred. C. Lee.

Following are the new officers of the chapter: Dean, Norman Nairn, Central Presbyterian Church, Rochester; sub-dean, Emil R. Keuchen, Buffalo; secretary, Mrs. Wallace Miller, Dewey Avenue Presbyterian Church, Rochester; treasurer, Miss Lucy McMillan, Genesee Presbyterian Church; registrar, Fred C. Lee, Third Presbyterian Church; to execute committee, Walter Henry Carter, Christ Episcopal Church and William Irving Lyon, Batavia.

Kyle L. Dunkel, A. A. G. O., had but a short time to rejoice in his new instrument at St. Paul's Episcopal Church before he left for France, where he will do Y. M. C. A. work. The organ was rebuilt by Warren Brothers, and now with some additions, including harp and chimes, it is one of the best in the city. With new organs at Central Presbyterian, Lake Avenue Baptist, and St. Paul's and still another to be opened this

Fall at Dewey Avenue Presbyterian Church, Rochester has what it has long lacked—up-to-date instruments.

Recently two members of the chapter suffered the loss of loved ones. Members united in offering their sympathy to George E. Fisher on the death of his wife, and to Norman Nairn on the death of his mother.

Walter Henry Carter, organist and choirmaster at Christ Church, spent the summer months in a tour of a number of educational centers on behalf of the Progressive Series of Piano Lessons. During his absence from Rochester his place at Christ Church was taken by Fred C. Lee, and Mr. Lee's place at the organ at Third Presbyterian Church was filled by Miss Hamilton, a pupil of Mr. Carter.

During the absence of George E. Fisher during the Summer, his place at Lake Avenue Baptist Church was filled by James R. Gillette, of Macon, Ga.

Co-operation is the thing. A minister asked an advertiser in *THE AMERICAN ORGANIST* to suggest candidates for a \$900.00 position in suburban New York, with High School teaching as an additional opportunity two days a week, and the advertiser did the only thing for a good advertiser to do: he wrote to *THE AMERICAN ORGANIST*.

Cinema Music. "A tense dramatic situation appears on the screen, the audience sits silently, their emotions blending with the situation. The musician starts the strain of a popular song. Almost instantly the audience changes its attentiveness, its mind has been detracted from the play and the scene has been spoiled. This is an everyday occurrence in many houses, and it is certainly not picture playing. In a dramatic scene artistic interpretation dictates that the music should be subordinate to the play, the music should follow each scene and blend with it. It should assist in raising the emotions of the audience, but should under no circumstances predominate the

play."—Sidney Steinheimer, in *Motion Picture News*.

(Concluded from page 470)

in which he played for so many years, César Franck. The memory voices itself in that exquisite theme from the great composer's Symphony in D Minor:



Close upon its introduction follows a reminiscence of what we have called the Ste. Clotilde theme; charged with deep emotion, the music mounts then steadily,



powerfully, with resistless sweep to the climax of the whole, with the César Franck theme enunciated in *fortissimo*

N O R T H E R N O H I O

P A T T Y S T A I R



Dean: J. R. Hall, 814 The Arcade, Cleveland.
 Sub-Dean: George G. Emerson, 616 The Arcade, Cleveland.
 Secretary: Mrs. Otis Benton, 1963 East 84th Street, Cleveland.
 Treasurer: Mr. Charles M. Coe, 9601 Yale Avenue, Cleveland.
 Registrar: Miss Patty Stair, F.A.G.O., 612 Euclid Avenue, Cleveland.
 Auditors: Vincent Percy, George A. Yost.

The chapter has been greatly saddened during the past month by the sudden death of Mrs. William A. Crofet, who was for a number of years Registrar. Mrs. Crofet was a most gifted, accomplished and charming woman, and her loss will be deeply felt in many circles. She was best known as a pianist, being a pupil of ex-Dean W. B. Colson, but as a teacher and organist she made herself known and loved. At the time of her death she was organist and musical director of the Fairmount Boulevard Presbyterian Church. She was a very active member of the Daughters of the American Revolution and most generous to them with her many talents. Her beautiful playing at the Fortnightly Club Concerts will not soon be forgotten.

The overture played at the Stillman Theatre for the week of July 14th was an entirely adequate and most artistic arrangement for organ and piano of

Liszt's lovely, if somewhat hackneyed, Noctourne No. 3, "A Dream of Love." It was played by Bert E. Williams, A. A. G. O., chief organist of the theatre, and Mr. Otto Muncke, pianist of the Stillman Orchestra, and was a delightfully finished and artistic performance. The arrangement was by Mr. Williams, and his original registration lent new significance to the time-worn melody. So good a number by two such capable artists need not fear an early repetition.

Report has it that the position in the First M. E. Church is to be filled by Mr. Jones, of Lorain, Ohio, and that Miss Jessie Havill, F. A. G. O., of the Lakewood Congregation Church, is to be his assistant. Mrs. Arthur Cory, a former organist of the First M. E. Church, will fill the position until Mr. Jones arrives.

chords in the right hand, the Ste. Clotilde



theme in chords *fff* in the left hand, the two conjointly breaking off with the chord of the diminished seventh over a minor ninth trill in the pedal, *fff*.



Most impressive is the pause that follows this turbulent emotional outburst. Then, quietly, *piano*, enters a reminiscence of the César Franck theme on the Echo Organ, followed by a recapitulation of the first twenty-four bars of the Meditation—the Ste. Clotilde theme,—which leads into a repetition of the César

Franck theme in its original form, thence into a five-bar coda, *dimuendo*, *pianissimo*, on the composer's own Ste. Clotilde theme. The end comes in an unresolved five-six chord, as the *Meditation* "trails



away" as a true Meditation should, since it is not an act of business nor even an act of conscious volition that it should have any assertive beginning or resolved, definite ending.

It will serve equally well as a concert piece or as a number for a church service; it is a churchly meditation, serious yet brilliant—a meditation which was evoked by memories of a musician who was equally great in both fields of music.

NOTE.—Philip James, organist of St. John's Church, Jersey City, N. J., is now in active service with the American Expeditionary Force in France.



S O U T H E R N O H I O

Dean: Sidney C. Durst, F.A.G.O., 220 West 7th Street, Cincinnati.
Sub-Dean: John Yoakley, A.A.G.O., 222 West 4th Street.
Secretary: C. Hugo Grimm, 2232 Fulton Avenue, Walnut Hills.
Acting Secretary: Gordon Graham, 3209 Reading Road.
Treasurer: J. Alfred Schehl, A.A.G.O., 1137 Seton Avenue, Price Hill.
Registrar: Wm. H. Grubbs, 322 West 4th Street.

We must suspend our series of sketches of our prominent members this month, as several who had promised us material were seized with midsummer laziness, and said material was not forthcoming in time. We hope that some one of them will be sufficiently rested by the time the next issue calls for copy.

Our Secretary, Carl Hugo Grimm, is the first to enter the service of his country from our chapter. Patriotism is not lacking, but most of us are either victims of that incurable disease, age, or belong to the sex that is not called upon for military service. Mr. Grimm left us after conducting a superb performance of his lovely Easter cantata, with a chorus, soloists, and orchestra, of the best of their kind in Cincinnati. This was the climax of the Ohio Music Teachers Convention, held here the last of June, and the fine composition, together with its fine young composer, created unbounded enthusiasm. He is now at Camp Sherman and writes very glowingly of his interesting new life.

Our Dean, Mr. Durst, having disposed of his residence on Price Hill, has removed to an apartment in Clifton, and set up his organ in a new studio in the heart of the city, at 220 West Seventh Street, where he hopes to welcome his friends the first of September. He is meanwhile rusticated.

J. Warren Ritchey spends the month of August at Peterboro, N. H., where Mrs. Ritchey has been with Mrs. E. A. MacDowell, at the famous colony, all summer long. Mrs. Ritchey is one of our brilliant literary lights.

Adolph Staderman spends August en-

joying the cool breezes of Lake Erie at Cleveland, and renewing old friendships with colleagues of Northern Ohio.

Gordon Graham spent the greater part of the summer at Ashville, N. C. His oldest son, after vain efforts to enter Uncle Sam's or John Bull's service, was finally accepted by the Canadians, and is now "over there." All honor to a boy of seventeen, so anxious to fight the battle of freedom. Mr. Graham has volunteered to act as Secretary during C. H. Grimm's absence.

Mrs. Rixford, early in July, sought coolness on Lake Ontario. As we found it necessary to sleep under blankets here in Cincinnati the greater part of July, we hope that she did not freeze in that northern latitude.

Carl W. Grimm, affectionately known among us as "Father Grimm," to distinguish him from his son, our Secretary, is doing summer Chautauqua work in the lovely mountains of Tennessee.

K. O. Staps is spending the summer teaching a large and interesting class at the Conservatory.

At the end of the school year Mr. Durst gave the following program before the students of the Wyoming High School, at the residence of Mrs. E. R. Stearns. March Slav, Tschakowsky, Curfew, Horsman. March from Leonore Symphony, Raff. The Swan, Stebbins. In a Chinese Garden, Stoughton. Overture William Tell, Rossini-Lemare.

Gordon Graham's last recital of the season at the Church of the Advent included—Postlude in E, Wesley. Chant Pastorale, Dubois. Vision Rheinberger, Sonata No. 11, Becker.

WHERE TO BUY COPIES

BOSTON

Boston Music Co., 26 West st
Oliver Ditson Co., 178 Tremont St.

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C. F. Summy Co., 64 E. Van Buren St.

NEW HAVEN

M. Steinert & Sons, 183 Church St.

NEW YORK

C. H. Ditson Co., 10 E. 34th St.

Guild Office, 90 Trinity Pl.

G. Schirmer, 3 E. 43d St.

PHILADELPHIA

Theo. Presser, 1712 Chestnut St.

R E V I E W S

(Reprinting from these "Reviews" restricted to respective publishers)

E. S. BARNES*

(Schirmer)

Symphonie

(\$2.00)

The increasing number of noteworthy compositions for the organ which are being written by American composers and brought out by American publishing houses is a matter for sincere congratulation. But a short time has elapsed since Yon's fine *Sonata Cromatica* and Jepson's impressive "Four Pieces" were reviewed in these pages, and now Edward Shippen Barnes' *Symphonie pour Orgue* demands attention of all organists.

The Symphony, which is the most important and interesting thing Mr. Barnes has yet written, is constructed on quite broad lines. One is conscious of a prevailing French influence, but that might be said of practically any present day composition for organ that is equal to this in size. Not always is it where the modern French influence is most readily discernible that Mr. Barnes is at his best; the dissonances which with Vierne, for example, are natural, even inevitable, as expressions of an emotional state, are too often simply intentional, consciously willed by Barnes.

The Symphony is divided into five movements. In the first, *Prelude*, he announces his theme at once, *fff*, and passes



to a fughetta; then follow variants of the theme, and a return to the original.



The *Allegro* (second movement), has a rather harsh primary theme, an ascending and descending figure rather similar to the theme of the *Prelude*, which is de-

*Mr. Barnes has recently enlisted in the Navy.

veloped minutely, even lavishly. The melodious, charming second theme offers one of the loveliest bits in the Symphony.



The many variations on the theme, in different keys, demand great variety in registration.



The third section, *Scherzo*, is a delightful, cheerful movement, not at all rollicking or broadly humorous, but fresh and daintily gay. The movement *un poco*



meno mosso, possesses a certain delicate charm, as of pleasant musings; it works up into passages of more movement and more active gaiety, to lapse again into a sort of cheerful tranquillity.



In the *Andante*, section IV, the modulations are inclined to be a little forced and not particularly logical. It is not that we object to harsh modulations as such, or to utter dissonances, but they must have significance; they must be natural—to use Schopenhauer's word—inevitable, to possess any "right to be" in musical composition. In its develop-



ment the *Andante* works up with an interesting and effective sort of marching rhythm, to a climax that stirs the blood; then dies down to a *pianissimo* ending.

The final section is a brilliant *Toccata* on a Gregorian theme, written in regular *Toccata* style and quite in the manner of that one which finishes the Boellman *Suite Gothique*. The climax of the movement is reached with the declamation of the theme in octaves in the pedal with arpeggio accompaniment in the manuals, fortissimo. Contrary to the usual plan of the *Toccata*, however, this movement begins and ends softly, working up to its climax in the middle.

In all, this Symphony will prove a worthy addition to the serious library of the organist.

A. ARENSKY (Bos. Mus. Co.)
Romance* (60c)



Tuneful, melodious, well sustained; suitable for use in concert and might find a place also for church use. Arranged by Edwin Arthur Kraft.

L. C. CHAFFIN (Flammer)
Serenade (60c)



A work with some pleasing and unexpected turns, depending quite largely upon the performer and his registration for effect. The middle section ends with

a fortissimo climax that is pleasing enough in spite of its conventional writing. The Coda has some materials of greater promise than those of the theme itself and the composer reaches an effective close thereby.

C. W. COOMBS (Flammer)
"My Refuge" (60c)



A song (obtainable in three keys) built almost entirely from the theme contained in the first two measures, alternating between three keys, sometimes with special effect. A thoughtless rendition would leave a very indifferent impression but the song well repays, in its musical texture, a well-planned interpretation.

BERNARD HAMBLÉN (Gray)
"Dear Old Glory" (60c)

A patriotic setting of martial vigor, suitable for community singing; individual enough to be just above the ordinary type of patriotic songs that are flooding the market today.

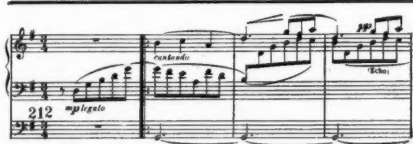
RACHMANINOFF (Bos. Mus. Co.)
Serenade* (60c)



Opening with a short, serious prelude in which the chimes are introduced, the Serenade passes into a typical, true to

type, rhythm. In the concluding measures the chimes are again heard. It is arranged by Edwin Arthur Kraft.

L. V. SAAR (Church)
March-Fuguetta (60c)



A short, brilliant and effective number, with descriptive title. The first section is a march, spirited and vigorous which passes into a fuguetta on the same theme.

Romance Pastorale (60c)

A quiet, dreamy number which could provide an effective contrast on a recital program. The theme is faintly suggestive of a Pastorale, but the character of the number is "sustained, legato and cantabile."

JOHN W. WORTH (Gray)
"They shall return" (60c)

A simple setting with a plaintive melody that gets a double appeal through its text. This number is suitable for Service use, and would undoubtedly win a very favorable acceptance.

PIETRO A. YON (Fischer)
Echo



A double canon in the unison does not sound attractive to the average hearer, but in this case Mr. Yon has produced one of the daintiest miniatures ever written for the organ. Suitable for service or recital, easy to play, musical throughout, and making most effective use of the pedal. Rhythm, phrasing, and tone color are the three essentials.

G. A. ROBINSON (Fischer)
Ten Classics for Harp and Organ (\$2.50)

Either Ten or Classics is a misnomer but the book is an invaluable collection handsomely engraved. Merely to glance at the index proves its worth. Dvorak's *Largo*, Beethoven's *Adagio* ("Pathétique" piano sonata), Volga Boatmen's *Song*, the always popular "*Holy Night*" hymn, Gottschalk's "*Last Hope*." Some of these works are transposed into other keys than the originals, and many of them are greatly abbreviated, which is to be as greatly regretted.

R E C I T A L S

SAMUEL A. BALDWIN

Faulkes... Concert Prelude and Fugue
Rachmaninoff... Melody in E
Bach... Passacaglia
Coleridge-Taylor... Forest-Maiden
Coleridge-Taylor... In the Sierras
Clement R. Gale... Sunshine and Shadow
Godard... Berceuse (Jocelyn)
Franck... Grande Piece Symphonique

Bach... Toccata and Fugue D m
F. Johnston... Evensong
Frank E. Ward... Sonata 1
Faulkes... Barcarolle
Bonnet... Rhapsodie Catalane
Dvorak... Largo (New World)
Sibelius... Finlandia

J. LAWRENCE ERB

Request Program

Bach... Toccata and Fugue D m
Beethoven... Adagio (Op 27, No. 2)
Handel... Largo
Renaud... Angelus
Renaud... Grand Chorus in D
Kinder... Meditation in D flat
Wagner... Pilgrims' Chorus
Faulkes... Pastorale F s m
Tschaikowsky
Andante Cantabile (String Ott.)
Erb... Anniversary March

POINTS AND VIEWPOINTS

In regard to new organ music. Do you criticize new compositions? Have worked out a very nice little composition for the organ and all my friends ask me why I don't get it published. What would you advise in this matter? I have no experience in this line whatever.

We do not criticize manuscript. A man does not have to be a composer in order to write satisfactory and even beautiful pieces in the small forms occasionally. What your friends say about it is valueless; what do your enemies say? Send it to some of the reputable publishers (you will find their names and addresses in our advertising pages) and discover its fate. They are always on the alert for compositions of merit in all forms.

Is there a school for the training of Band Masters for the Army? If so, where? If not, how are the Directors chosen and what are the qualifications?

Only general suggestions can be made in answer to this. The Army is not maintaining any school for Band Masters, nor even one for instrument players, so far as we have ever been able to discover. We know of no private school of the kind, though all large Conservatories have orchestral departments in which Band Masters in embryo have their chance. An applicant should be thoroughly familiar with all the usual band instruments and be able to play some of them after a fashion; otherwise his requirements are such as for a good choirmaster. Organists have the odds in their favor here. Why not write to Homer P. Whitford, whose name and address appears in the Honor Roll on the back page of our May issue? He is a Band Master and might be able to assist with valuable information.

A number of organists have been asking us to let them know if any positions are open. Do you happen to know of any?

Yes, just last week a comparatively promising position was open, but we did the only thing for an American organist to do; we promptly turned it over to the Registration Bureau of the American Guild of Organists. For every vacancy there is always some one organist who knows of it and is not an applicant; if organists would learn to co-operate?

Can you inform me where I can purchase the books referred to on page 97 of the February issue?

Any of the publishers whose names and addresses are found in our advertising pages will be glad to fill your order.



Marcus H. Carroll

Marcus Hobson Carroll was born February 19, 1872, in Belfast, Ireland, came to America in 1890, graduated from General Theological Seminary, New York, in 1896, and is at present Rector of St. Andrew's Episcopal Church, Hanover, Mass. He studied piano six months with Joseph Barnby's brother, and took the short course in harmony under F. Stuart Mason in the New England Conservatory, Boston, in 1914; which is the limit of Mr. Carroll's music lessons. He learned orchestration by copying orchestral scores and by constant attendance at concerts while in New York, with the result that in 1896 Anton Seidl produced his "Intermezzo" for orchestra in the Madison Square Garden concerts, which has received many pre-

sentations elsewhere. For a time he was passionately devoted to the orchestral works of Richard Strauss, but his devotion turned to abhorrence with the production of "Salome" and since then his taste finds completest satisfaction in Beethoven's "Ninth" and Brahms' "Requiem."

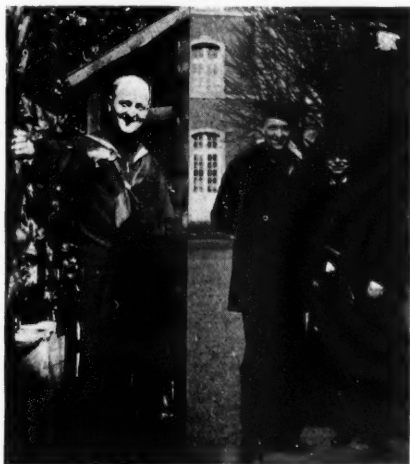
But it is with Mr. Carroll's compositions we are chiefly concerned. They include various works for the orchestra and groups of orchestral instruments, songs, ensemble vocal works both sacred and secular, and organ compositions. Some of these works are reviewed in the present issue of the *THE AMERICAN ORGANIST*; they merit the attention of the organ world. Mr. Carroll at present devotes his time to ministerial duties in connection with his parish, and to the duties of choirmaster; if his powers of composition develop as fully as they promise, the world will be the richer and church music rise to higher plane. So far his best work is undoubtedly *Credo in E*, and his success seems to lie in vocal directions though this conclusion is by no means infallible.

FROM RICHARD KEYS BIGGS

YOUR good letter received. As you request I am mailing at once the only photos I have which might be of use to you. I can't get another of Miss Gourdon and myself because we are several hundred miles apart and my next furlough is an indefinite thing. These were taken at Easter time. Miss Gourdon is a granddaughter of a former mayor of Angers, one of the finest cities in France. Of course, all this happened with the Cathedral and the organ loft as a back ground. It had to happen that way.

I recently obtained a transfer or rather a temporary leave from the hospital and am now playing clarinet in the Admiral's Band stationed here in the same town. It's a big relief to get back into some sort of a musical atmosphere again and will help a lot in case the time of my stay over here is prolonged. For the present my address will remain the same.

I'm wild to get my fingers upon a *responsive* American organ. All the instru-



R. K. Biggs, Himself, and Fiancee

ments here are stately, beautiful and well built—but they are dead. Give me a good American organ in preference to anything the French or English can build. We may go a little too far at times with our mechanics but it's merely a manifestation that we are going, not standing. Of course, I've had that wonderful thrill while playing Bach upon the cathedral organs here which made me feel at the time as though all organ music began and ended with Bach. And I've even felt for a moment that these stately old organs were the supreme instruments. But life is too various and animated for one to become pedantic, and I'm convinced that our American organ is the expression of our American progressiveness and that that same progressiveness bespeaks the life of our people which demands breadth and variety in all things. It's a wonderful feeling to know that over there in the U. S. are minds and hands working toward great ideals—minds which are open to the teachings of European tradition and hands which mould new creations out of the necessarily fixed standards of that same tradition.

As ever yours

BIGGSIE

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OTTO T. HIRSCHLER

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Lemare The Bee
Stoughton The Courts of Jamshyd
Stebbins At Twilight
Nevin Song of Sorrow
Tschaikowsky Marche Slave
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GORDON BALCH NEVIN

Rogers Concert Overture
Batiste Communion in G
Stoughton An Eastern Idyl
Tschaikowsky Marche Slav
Kinder In Moonlight
R. Cottenet Chanson-Meditation
Bizet Minuet (L'Arlesienne)
Ferrata Marche Triomphale
Nevin Song Without Words
Nevin Will o' the Wisp
Massenet The Angelus
R. G. Hailing Grand Choeur

ALEXANDER RUSSELL

Arkadelt Ave Marie
Bach "A Saving Health"
Brahms "A Rose Springs"
Boelmann Choral
Wagner Int. Act 3 "Meistersinger"
Debussy Reverie
Dubois Hosannah

CHAS. A. SHELDON

Mendelssohn.. War March of the Priests
Biggs Sunset Meditation
Nevin Sketches of the City
Burleigh Deep River
Zitterbart Romance
Bach ... Prelude and Fugue on B-A-C-H
Improvisation

H. J. STEWART

Handel Overture to "Saul"
Beethoven Air with Variations
Bonnet Elfes
Bach ... Prelude and Fugue (St. Ann's)
Wheeldon Minster Bells
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Grainger Shepherd's Hey
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